



Math. A. 184 ^l 89 Nilson

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Math. A. 184 ^l 8^o Nilson

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π München, 20. Dez. In der Nacht von vorgestern auf gestern starb hieselbst der Geschichts- und Freskenmaler Friedrich Christoph Nilson im Alter von nahezu 69 Jahren nach längerem Leiden schnell und unerwartet. Wie mit der deutschen Kunstgeschichte und der Geschichte der Pflege der bildenden Künste zu München unter der Regierung der Könige Ludwig I. vorzugsweise, so ist sein Name, die Erinnerung an seine Wirksamkeit ganz besonders mit der Ausführung der Kaulbach'schen, seiner Zeit so vielfach besprochenen Monumentalmalerien an der neuen kgl. Pinakothek hier unzertrennlich verbunden. Sie haben zum Gegenstand der Darstellung die Entwicklung der neueren Kunstgeschichte in Süddeutschland seit dem Wiederaufblühen der Kunst zu Anfang des 19. Jahrhunderts. Nilson, unser so eben verewigter Künstler, und Michael Echter (geb. 1812 hier, † Anfangs 1879 daselbst) waren es ganz besonders, welche, unter Zuziehung des früh vollendeten talentvollen Julius Muhr (geb. zu Pleß in Oberschlesien, † um 1863 hieselbst), diese Freskomalereien schufen. Wilhelm von Kaulbach hat die Entwürfe gemacht, welche denn auch ganz seinen kaustischen Witz, seinen scharfen Stachel deutlich erkennen lassen, eine Hauptzielscheibe für zahlreiche Angriffe. Die Unbilden der Witterung unter unserm rauhen nordischen Himmel haben die herrlichen Kunstschöpfungen beinahe vollständig zerstört.

Glücklicherweise sind im Gebäude selbst die Kaulbach'schen Entwürfe als Oelfizzen aufbewahrt, um das Andenken an die Originalien für immer treu festzuhalten. Der verewigte Geschichts- und Freskenmaler Friedrich Christoph Nilson erblickte das Licht der Welt zu Augsburg 1811. Er entstammte einer schon seit einer langen Reihe von Jahren, ganz gleich den Rugendas, dort ansässigen, um der umfassenden und glänzenden Wirksamkeit einer Anzahl ihrer Mitglieder willen in hohem Ansehen und in Würden stehenden Künstlerfamilie. Sein Urgroßvater war der seiner Zeit als Zeichner und Maler bestens berufene Johann Elias Nilson (geb. zu Augsburg 1721, † dortselbst als Direktor der Kunstakademie 1788). Der Vater war der Maler Johann Philipp Nilson. Er war an der höheren Kunst- und Feiertagschule daselbst als Lehrer der freien Handzeichnungskunst angestellt. — Der junge Nilson erhielt seinen ersten Unterricht in den bildenden Künsten durch den Vater, unter dessen Anleitung, und an den in der Vaterstadt bestehenden, segensreich wirkenden Lehranstalten. Dann bildete er sich weiter aus in München auf der kgl. Kunstakademie, wohin er im Jahre 1829 übersiedelte, unter Peter von Cornelius' Direktion, als sein Schüler und der Jünger von Josef von Schlotthauer, Clemens von Zimmermann und Julius Schnorr von Carolsfeld ganz vorzugsweise, um einiger anderer Meister an dieser Stelle nicht noch zu gedenken. — Seit jenem Zeitpunkt ist Nilson im Wesentlichen der Stadt München, die er für längere Zeit nicht mehr verlassen hat, unverbrüchlich treu geblieben. — Mit der Ausführung der Freskomalereien an den Außenwänden der neuen kgl. Pinakothek hier ist übrigens Nilson's künstlerische Thätigkeit nur nach einer ihrer Hauptrichtungen angedeutet. — Auch als Maler in Del hat er sich vielfach trefflich bewährt, sowie als Zeichner und Entwerfer. Wir erinnern hier an seine geistvollen Zeichnungsentwürfe zu Fr. von Schiller's unsterblichem Liede „Von der Glocke“, welche durch die Vervielfältigung im Stich Seitens seines Veters Adrian Schleich so weite Verbreitung erfahren haben. Im Genre verdienen von Nilson's Gemälden in Del eine hervorragende Erwähnung „Mutter und Sohn“ und „die Aufnahme eines Verwundeten“, beide Bilder gestochen von dem begabten August Spieß (geb. 1806 zu Castell in Unterfranken, † dahier 1855). Für das bekannte König Ludwigs-Album führte Nilson die lyrische und dramatische Muse, dann pompejanische Wandmalereien, erstere in Del, aus. Diese sind durch den Kunstillithographen A. Arnst in Farbendruck vervielfältigt worden. Von dem äußeren Lebensgang des unermülich thätigen, immer weiterstrebenden Künstlers ist nichts besonders Bemerkenswerthes zu vermelden. Er lebte der Ausübung seiner geliebten Kunst und der Ausübung einer sehr ausgiebigen Wohlthätigkeit. Einsam lebte er, zurückgezogen von aller Geselligkeit, nur von einer liebenden Schwester gepflegt, die ihn jetzt als Ueberlebende heiß betrauert. Der jüngeren Generation war Nilson ganz unbekannt geworden, für sie lebte er, wie wir hoffen, nur noch in der Tradition, in der Kunstgeschichte.

ANLEITUNG
zur
LINEARPERSPECTIVE

von
LCT. CHR.^{PH} ANDR. NILSON

K. B. Baudirections Ingenieur



Regensburg und Leipzig

in der STAGESCHEN Buchhandlung.



Tab. I.

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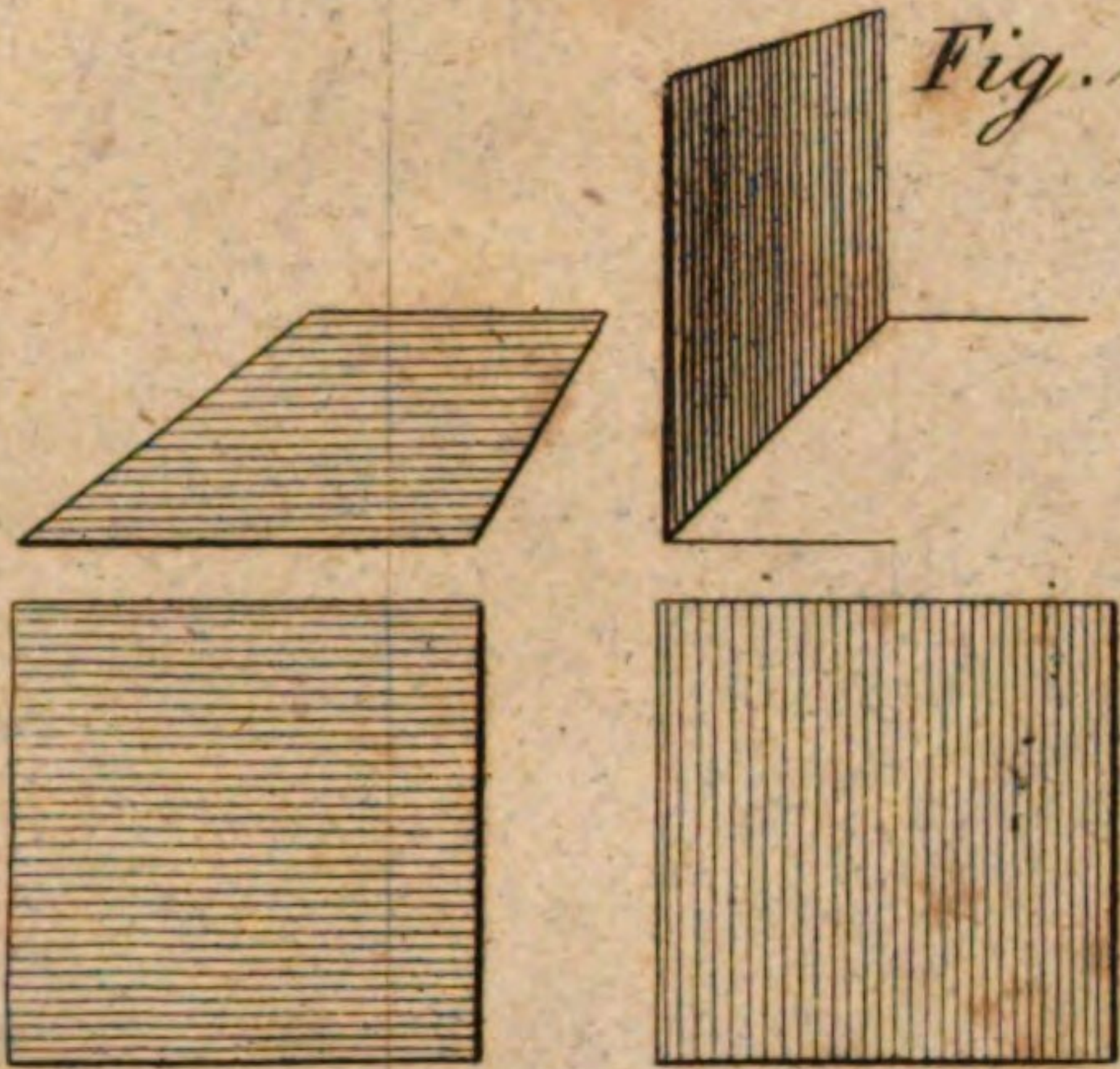


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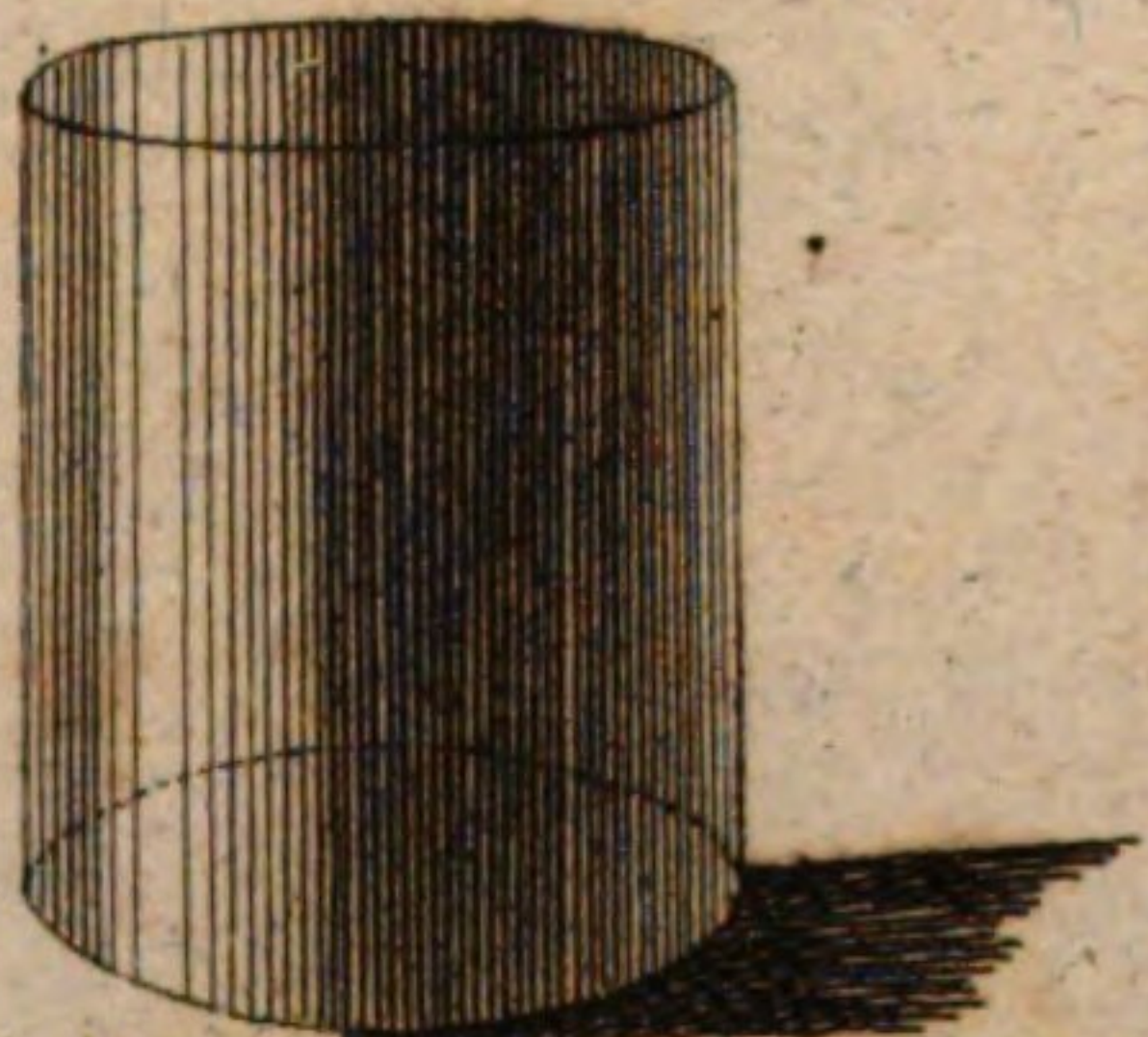
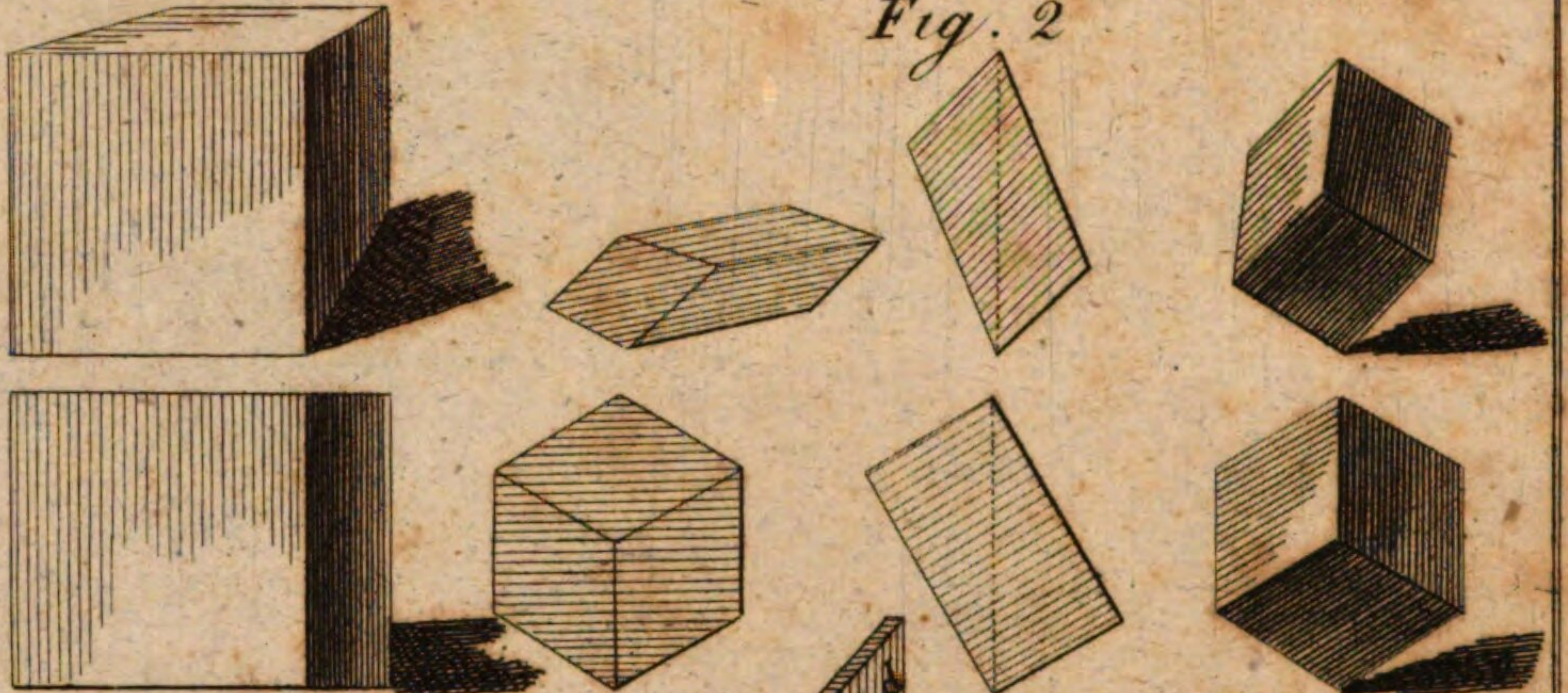


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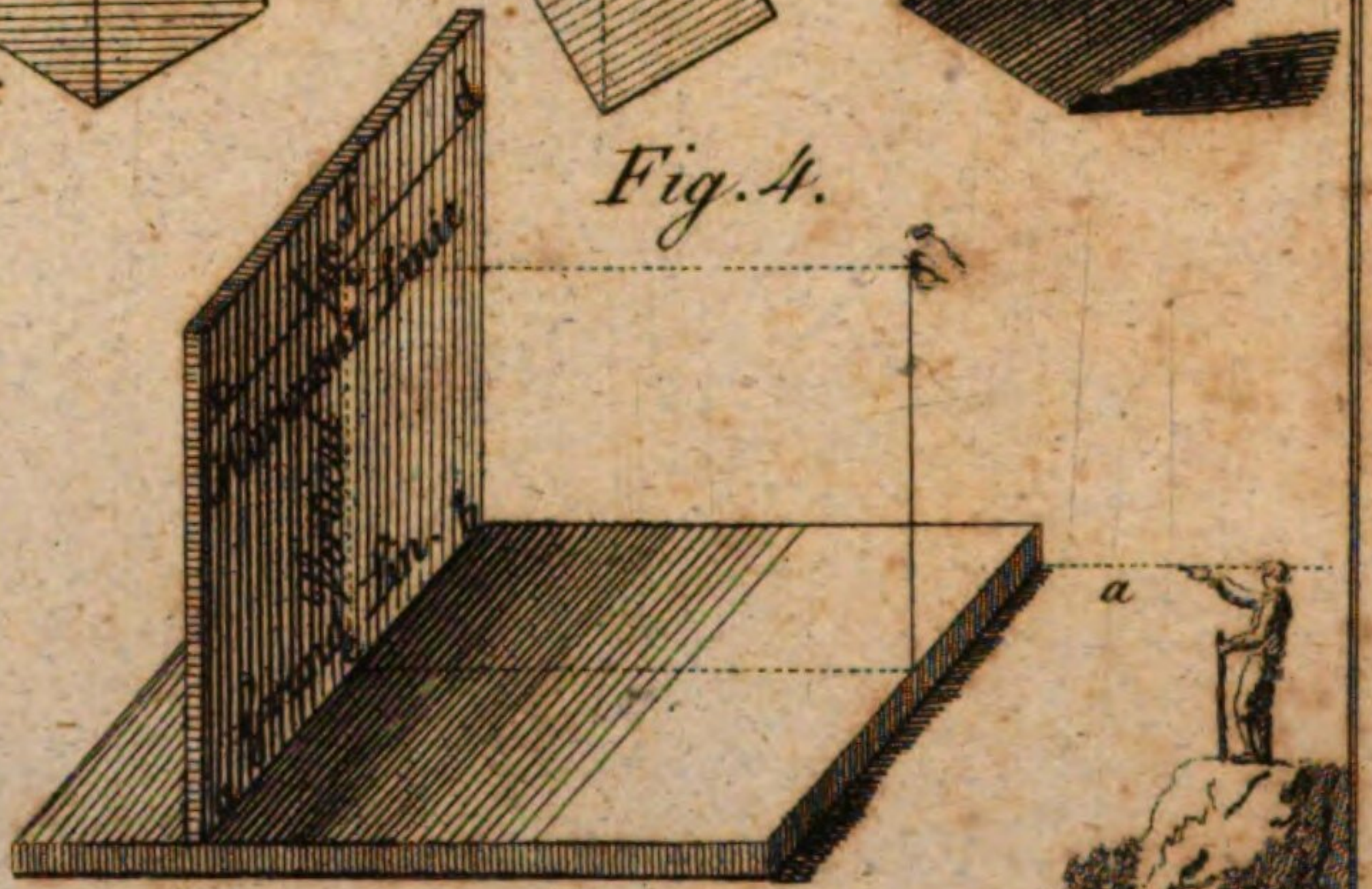


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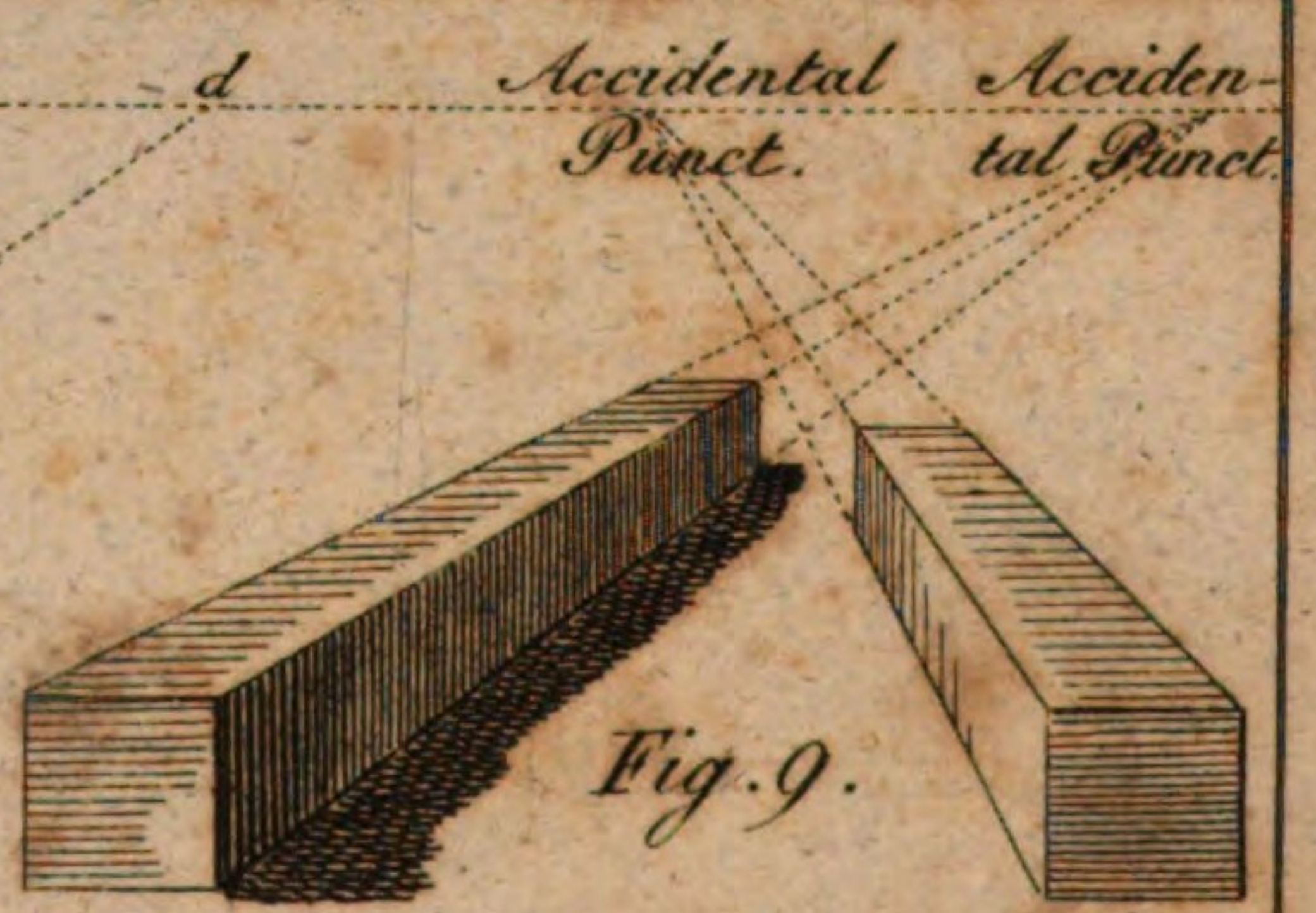
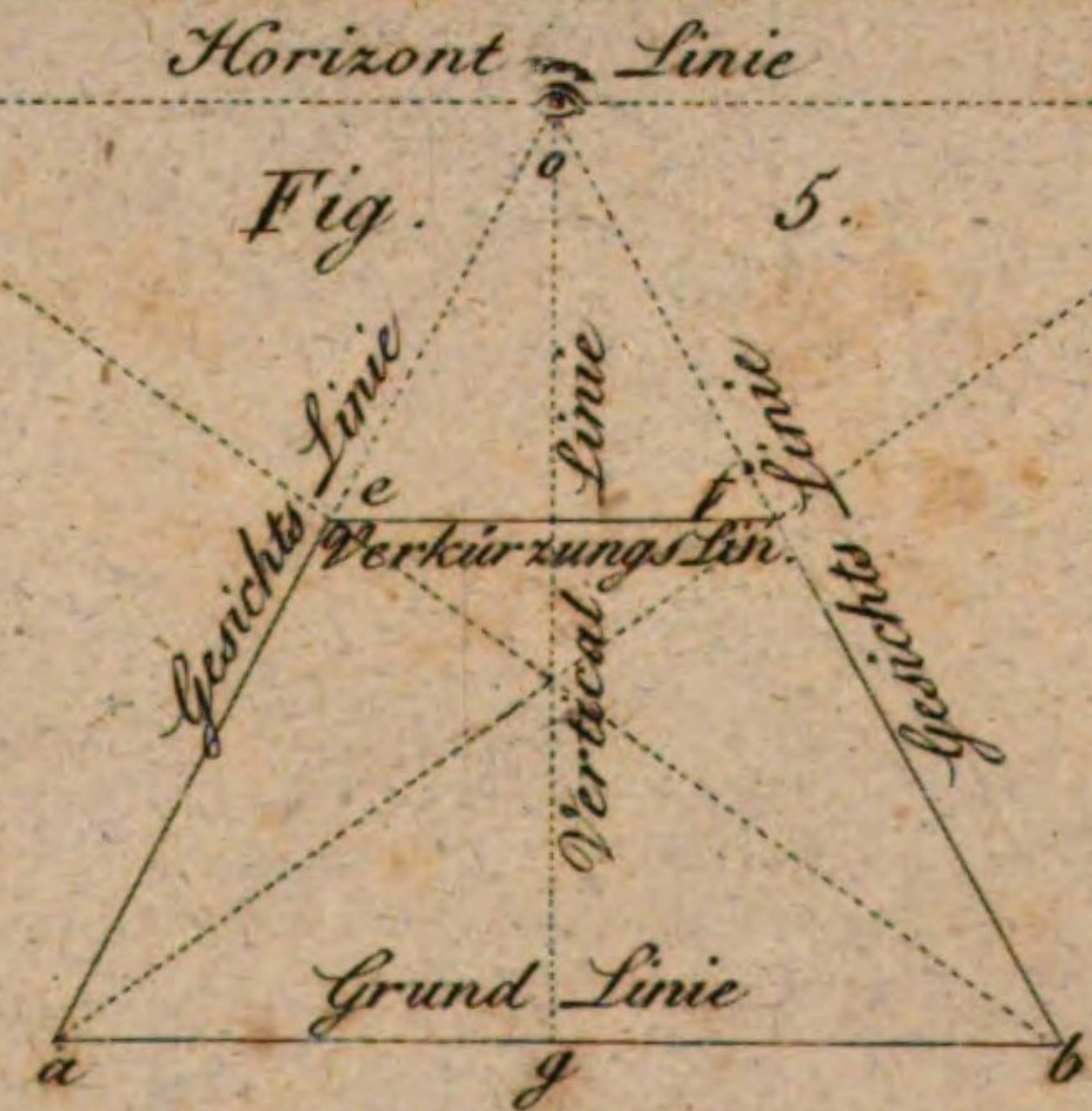
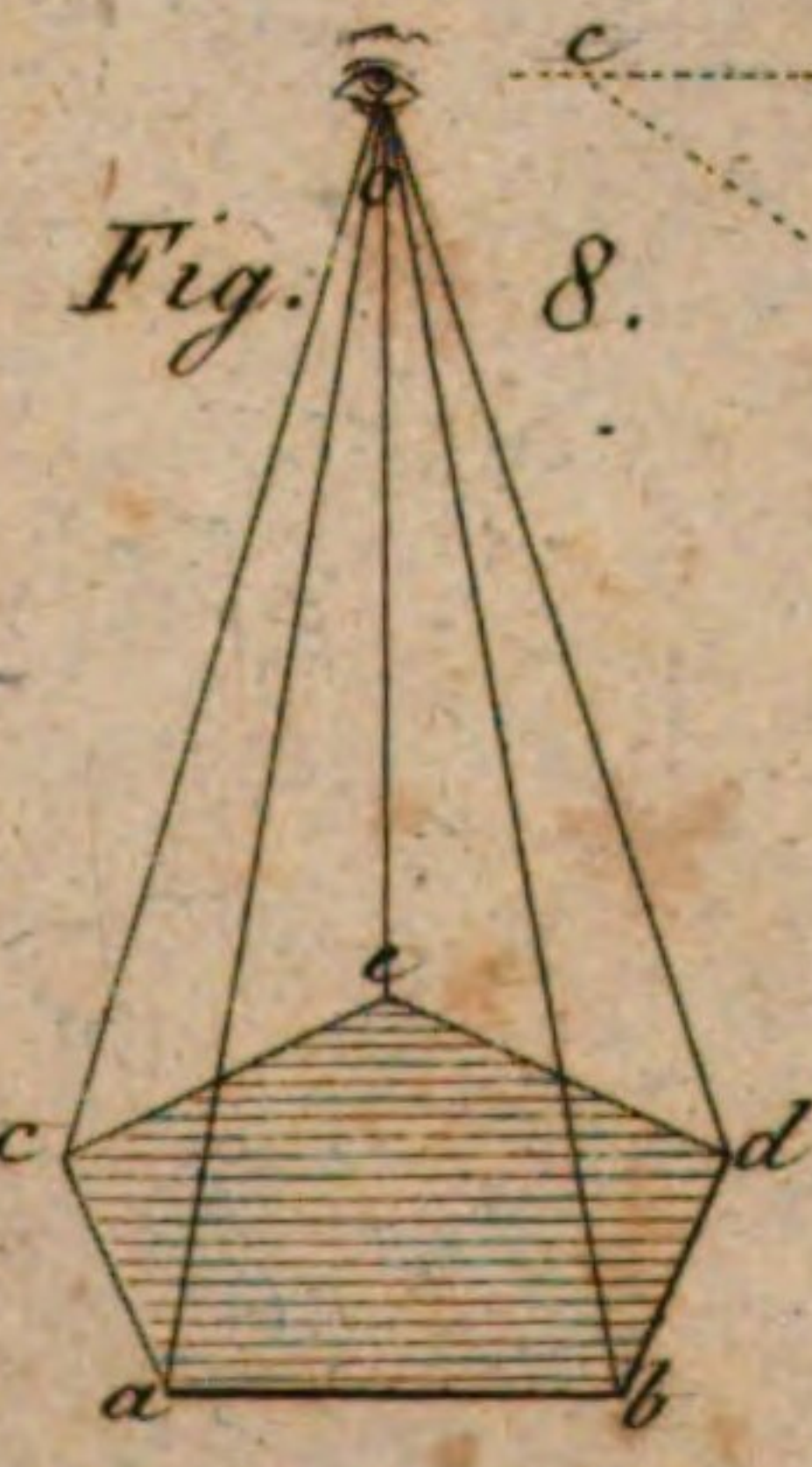
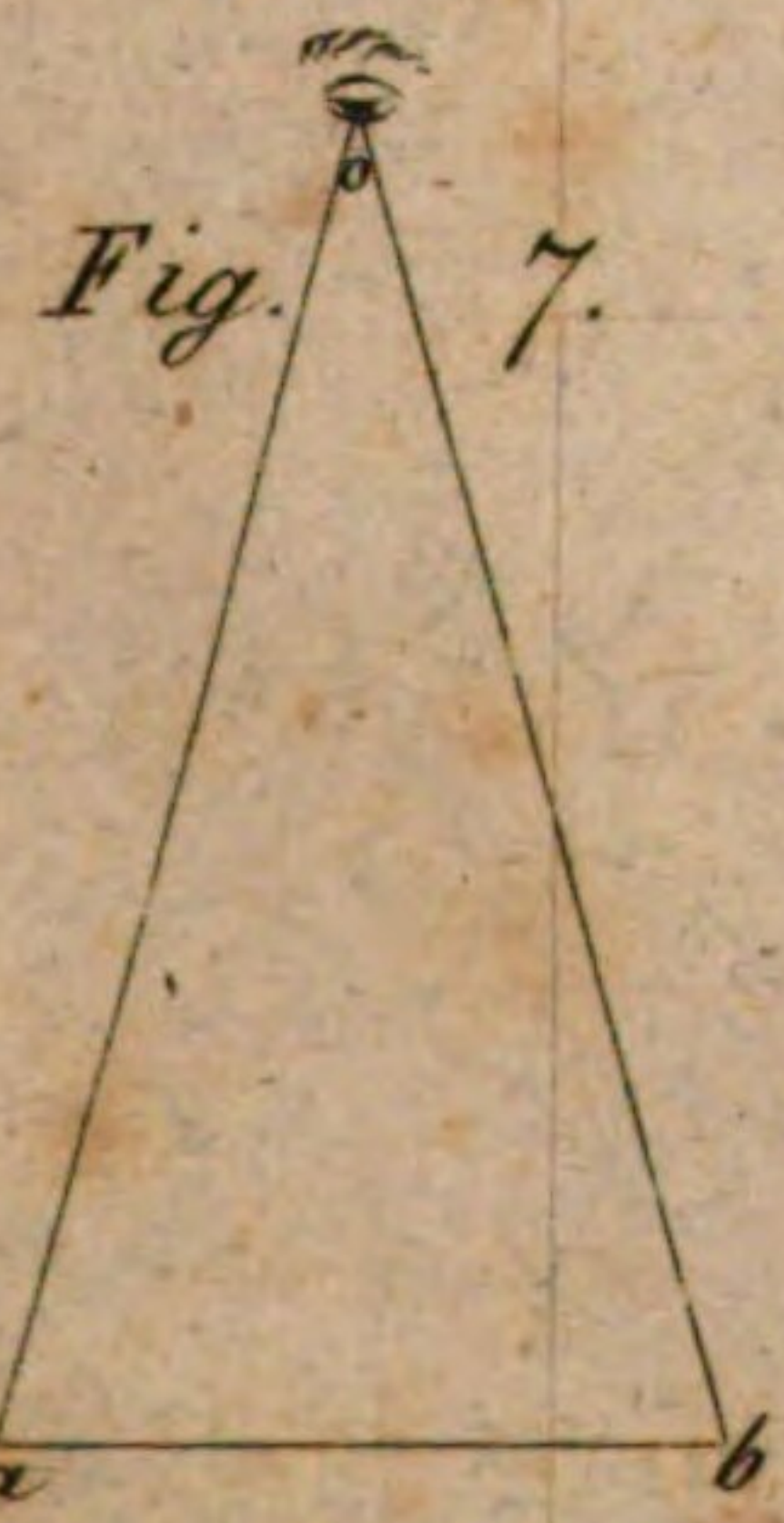
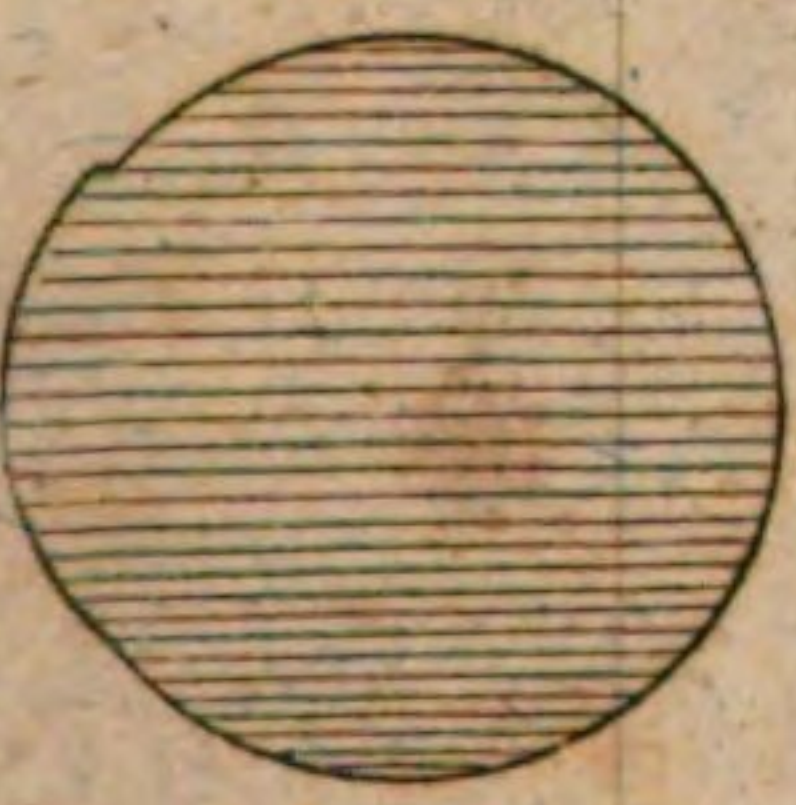
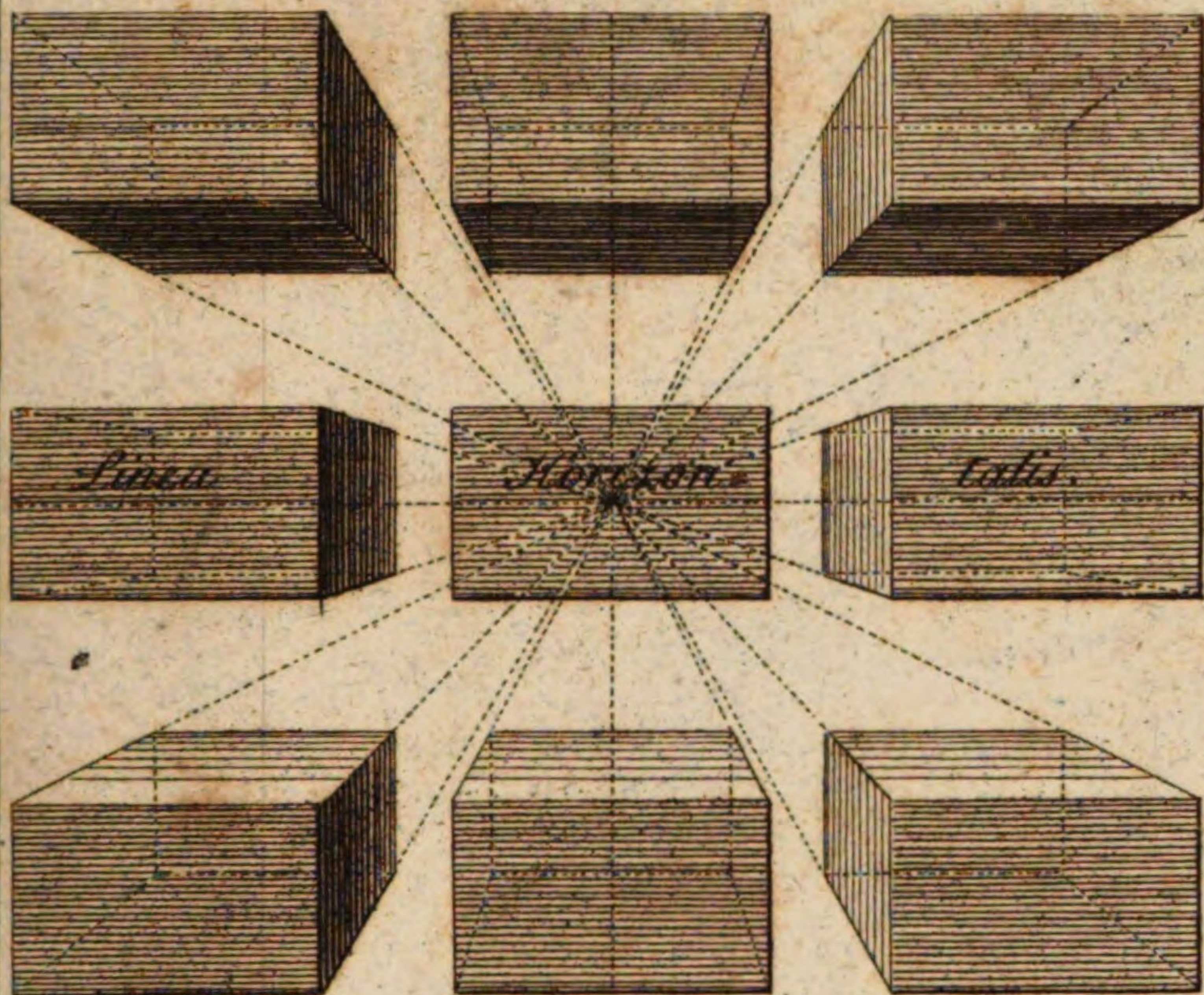


Fig. 10.



Tab. II.

Fig. 11.



Fig. 12.

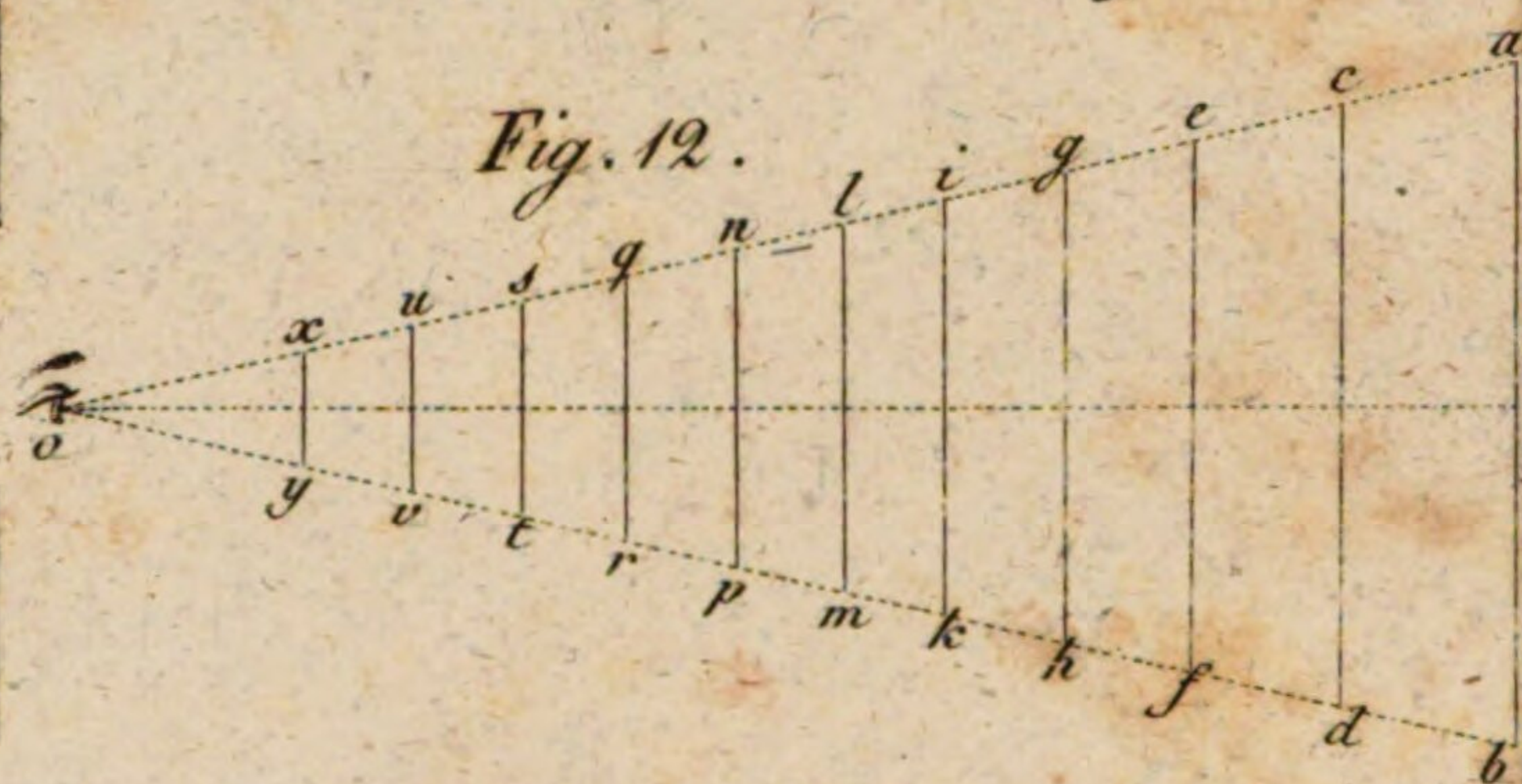
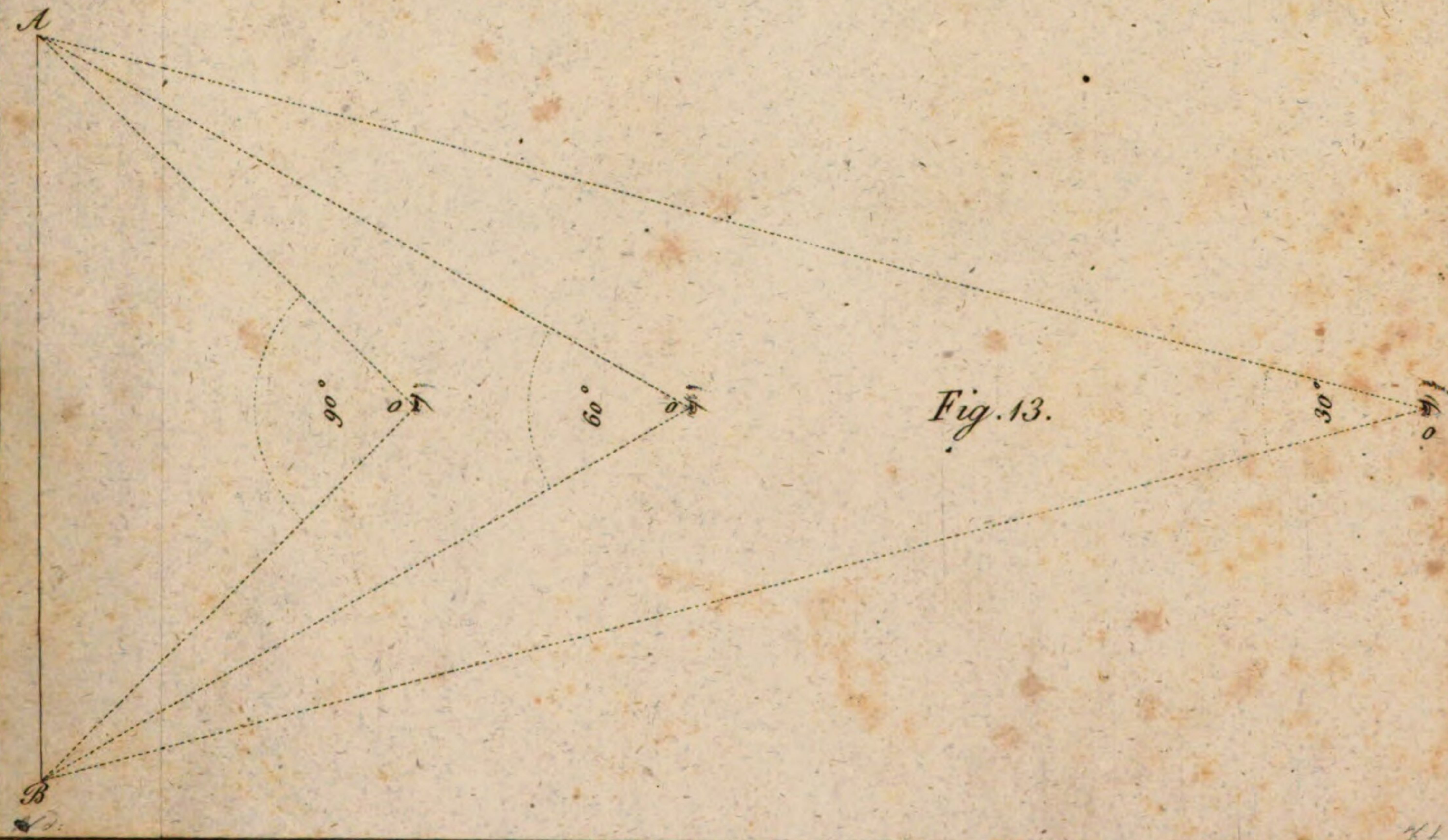
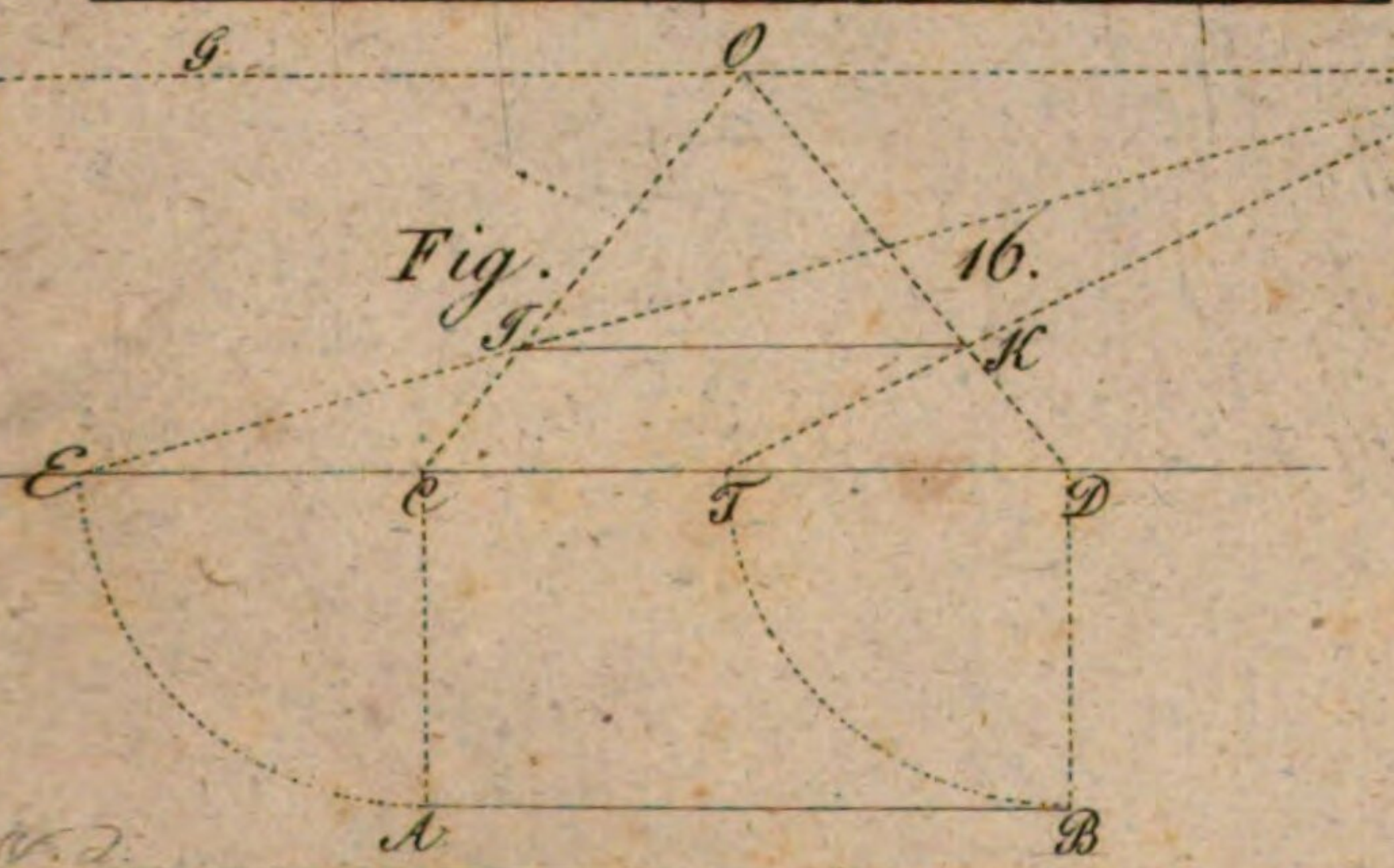
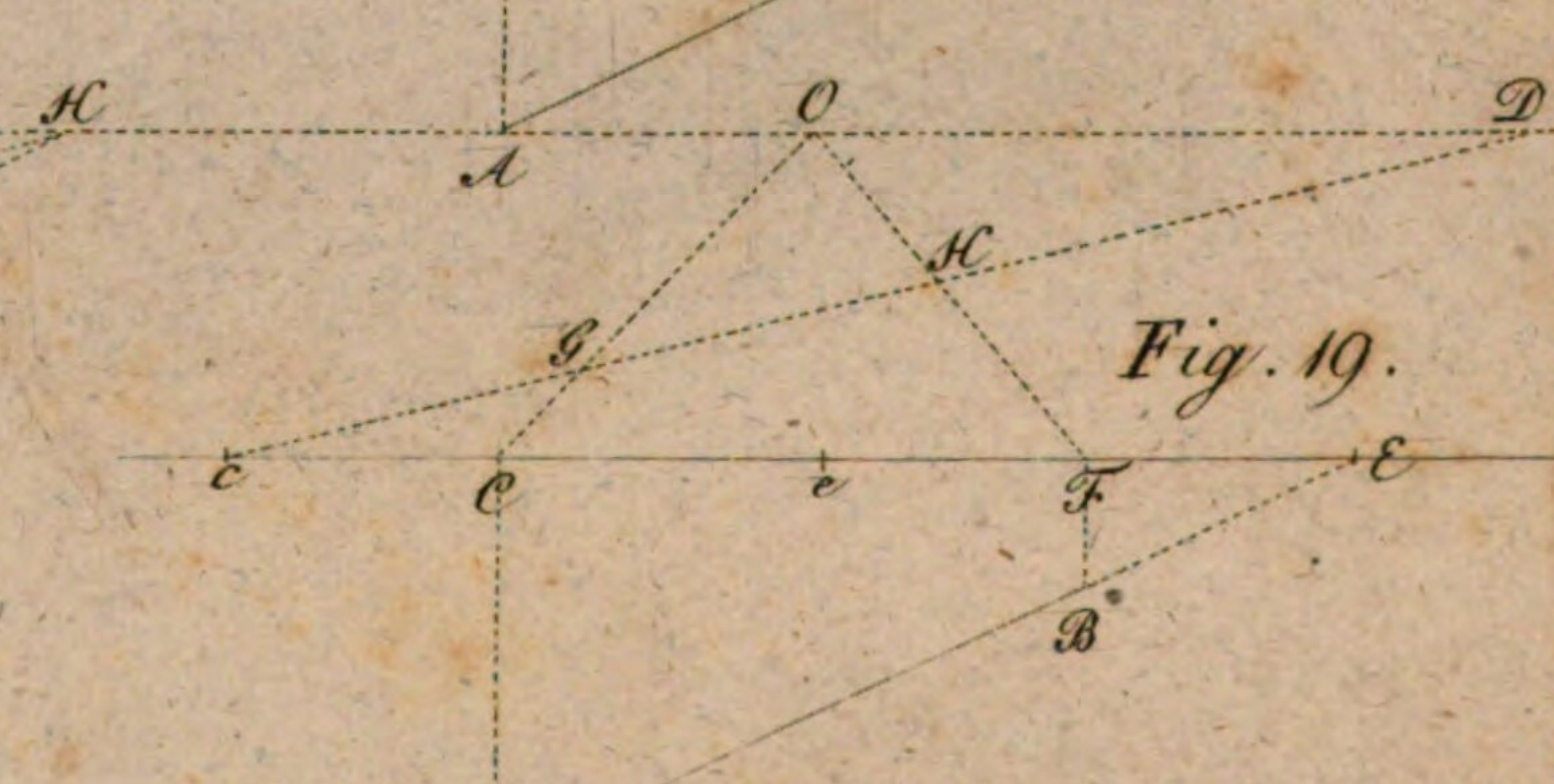
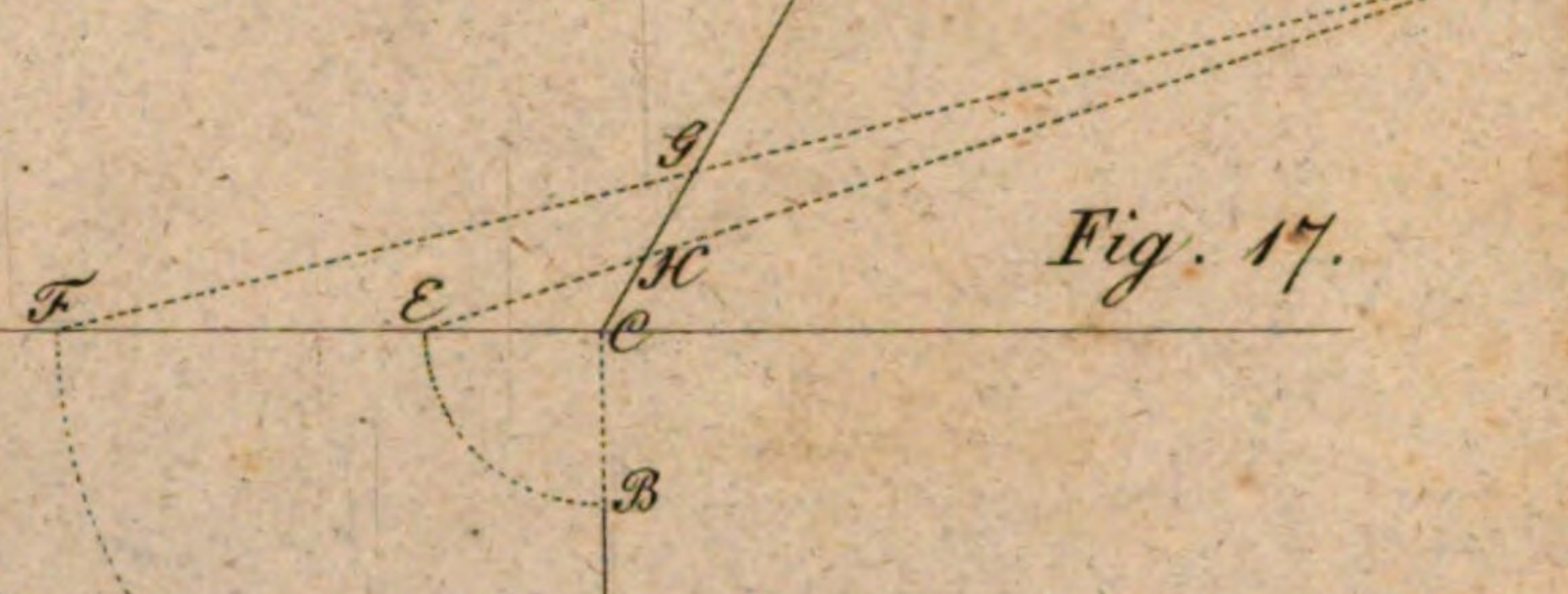
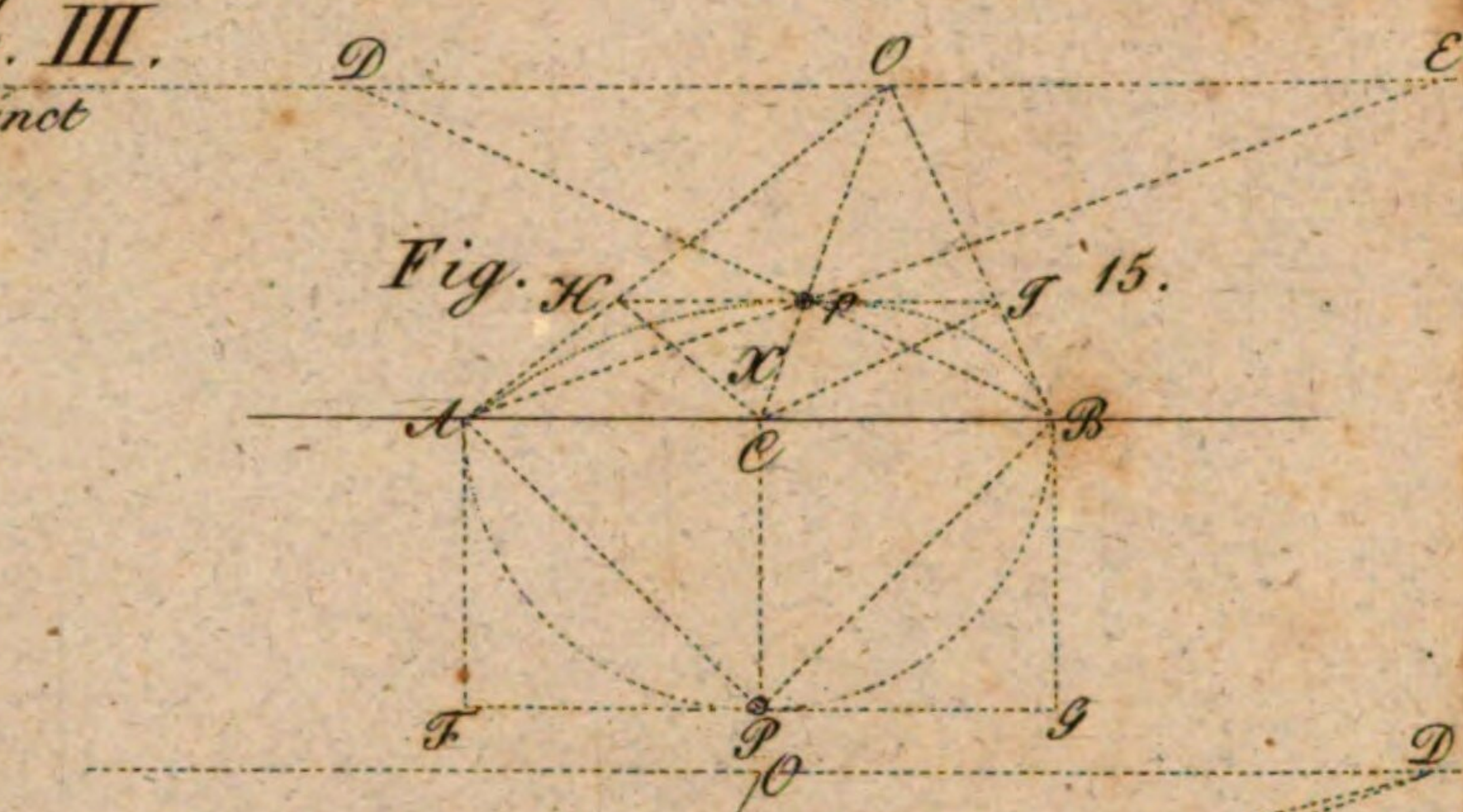
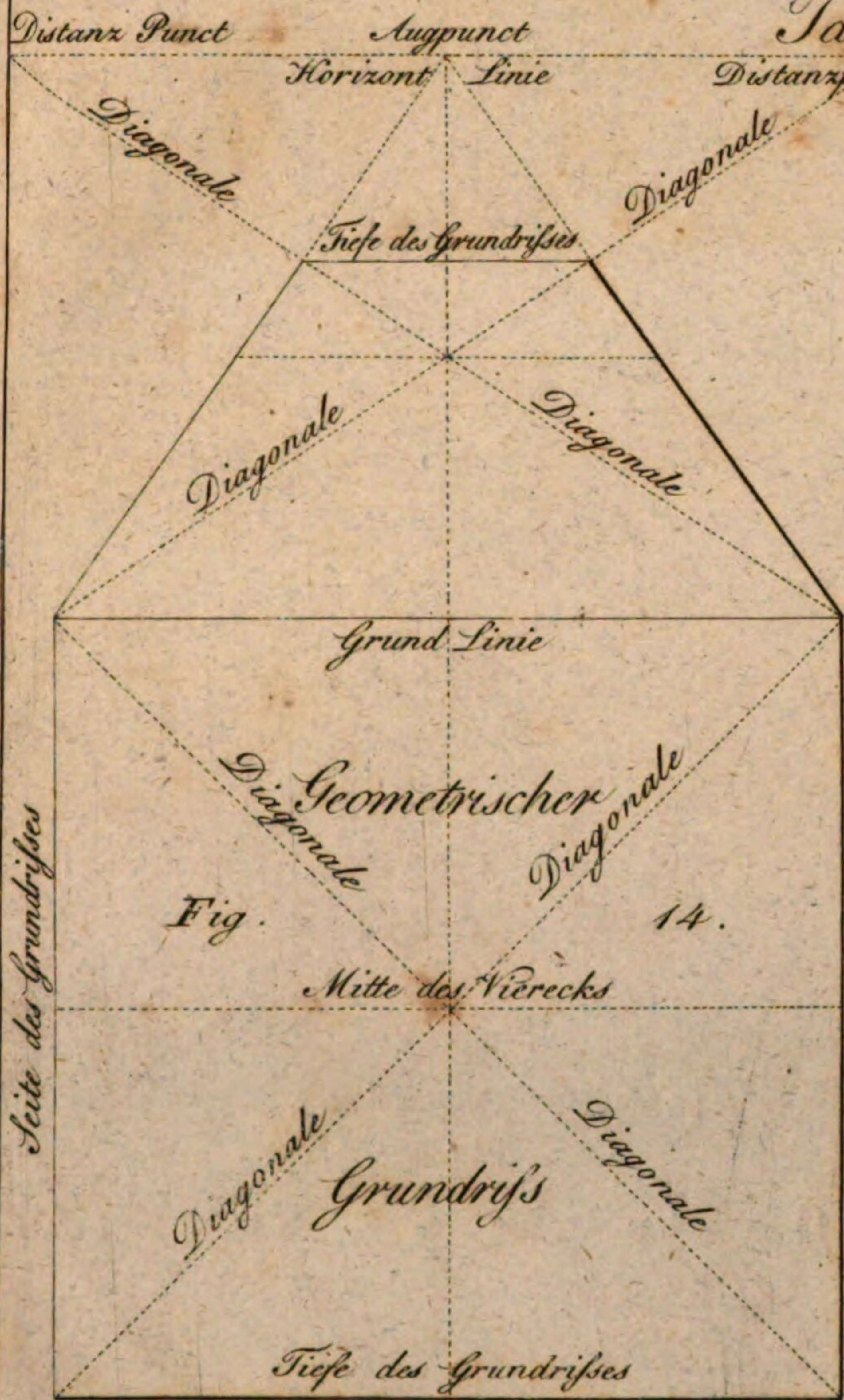


Fig. 13.



Tab. III.



Tab. IV.

Fig. 20.

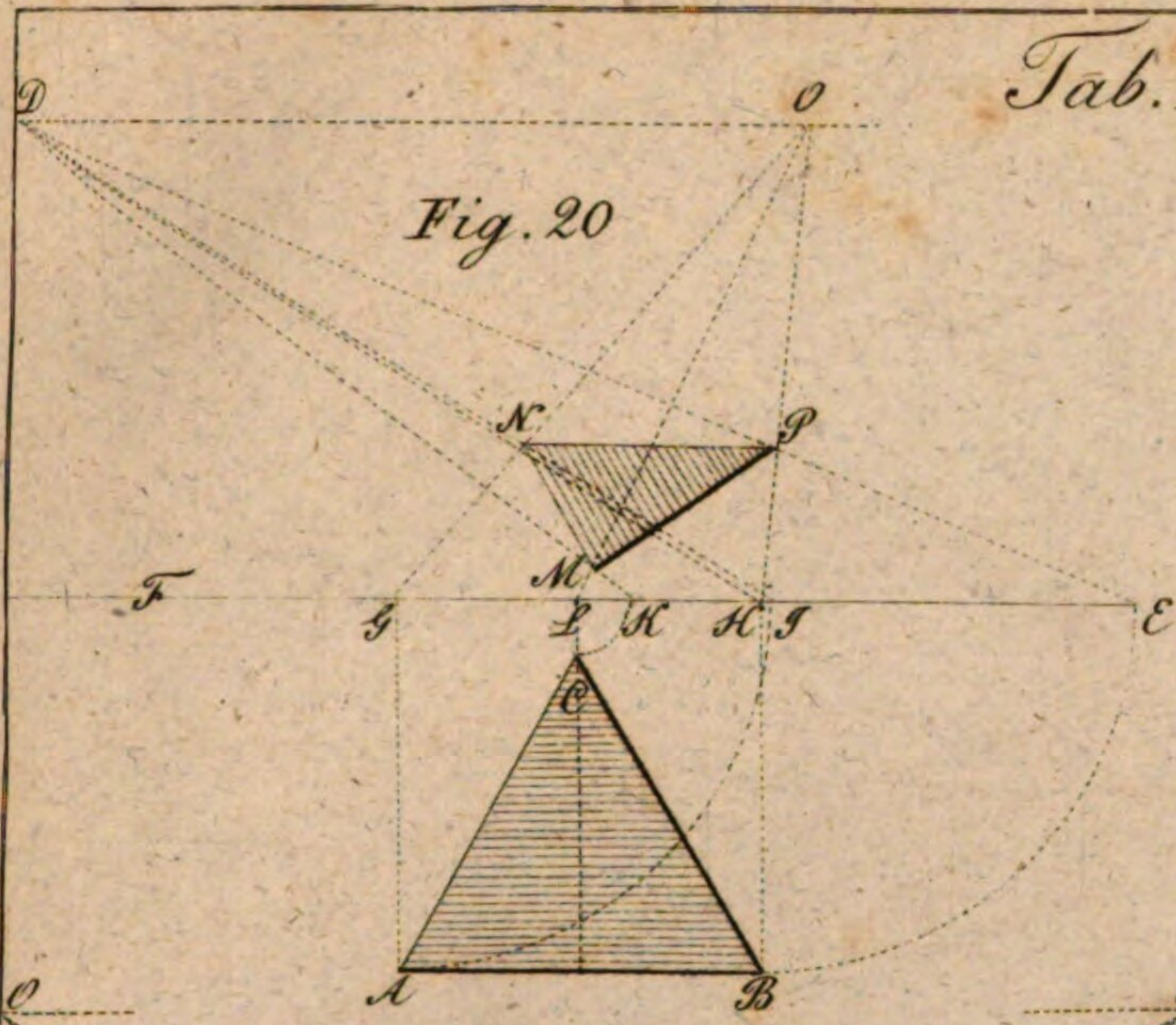


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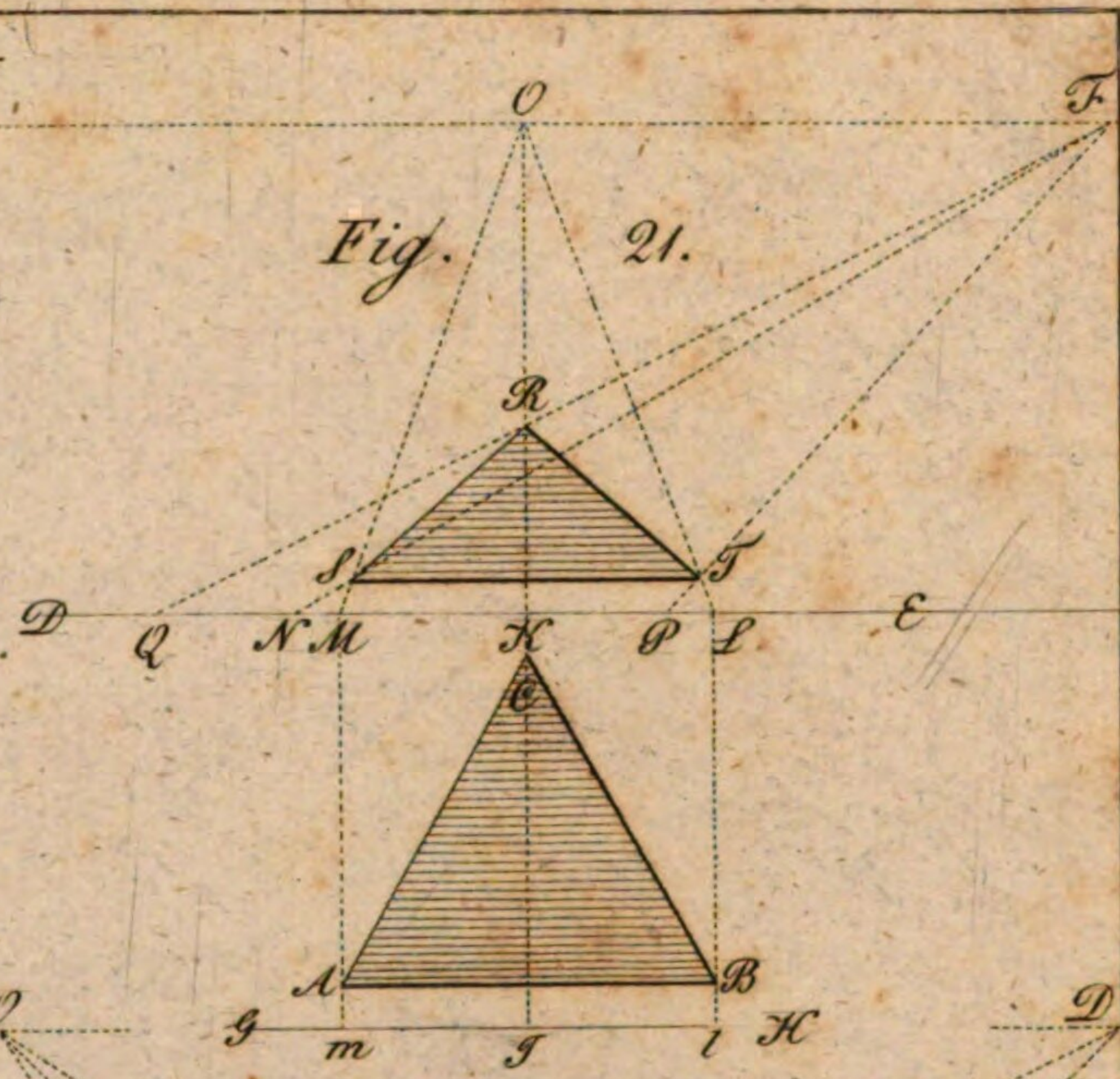


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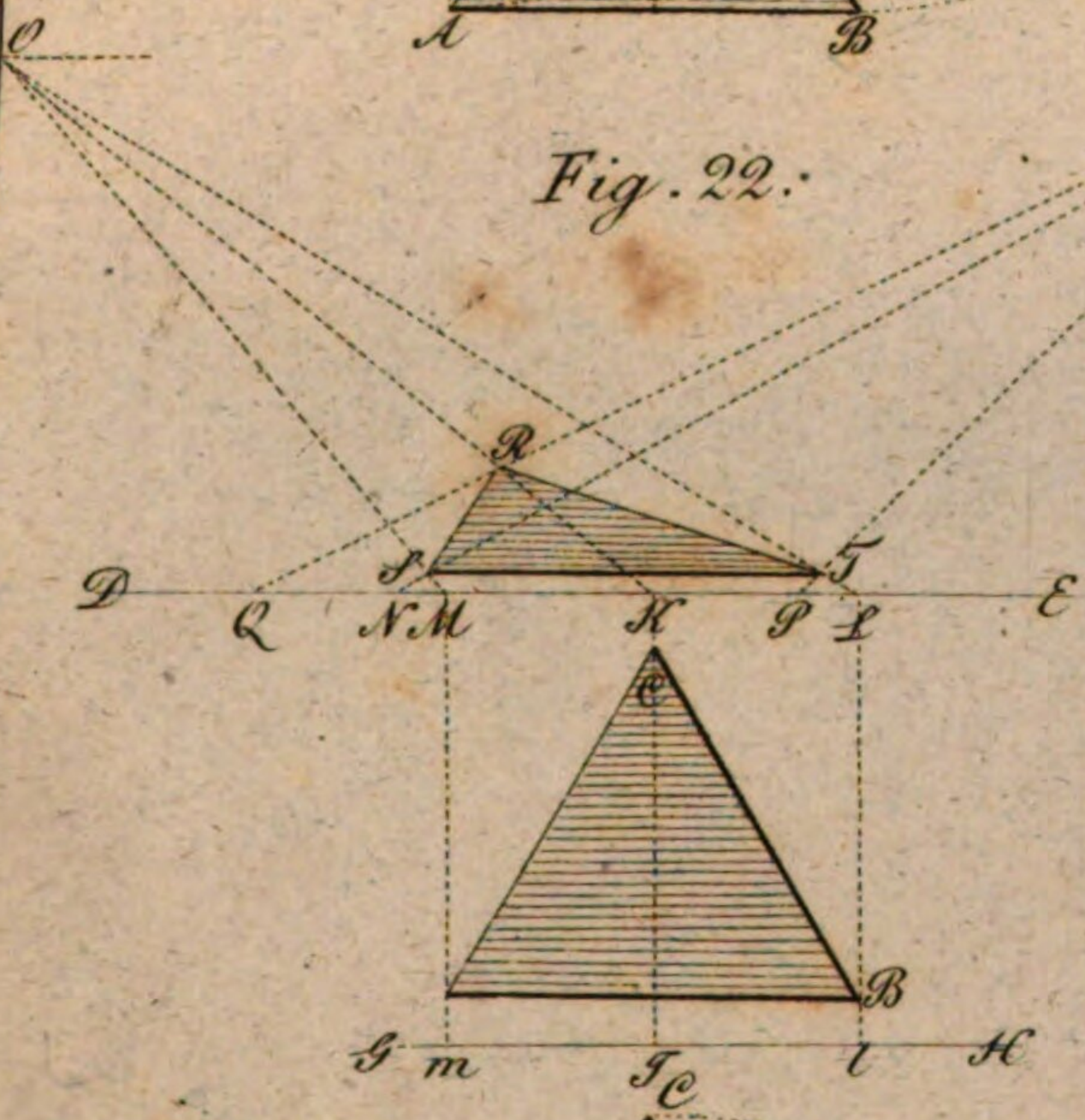


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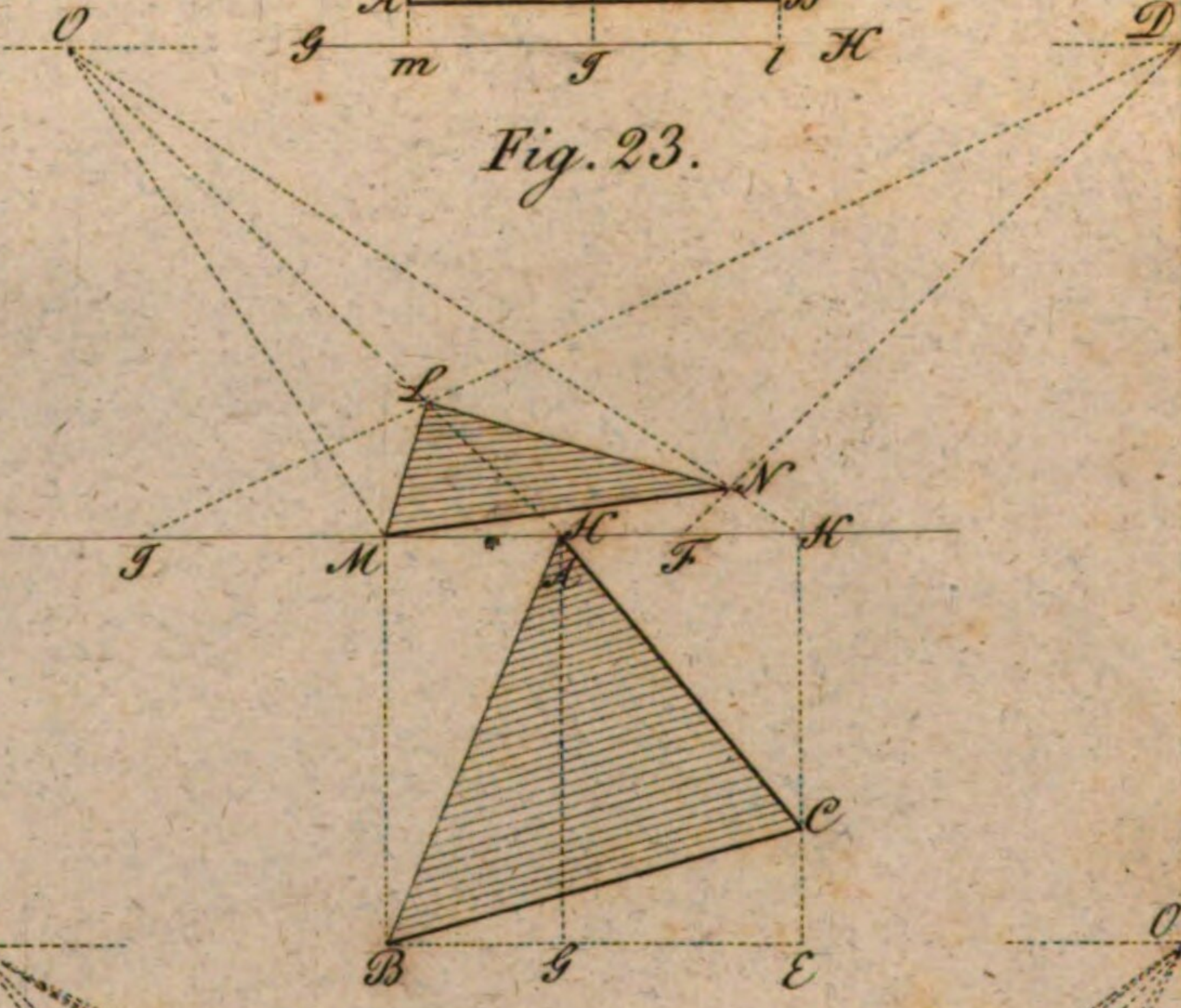


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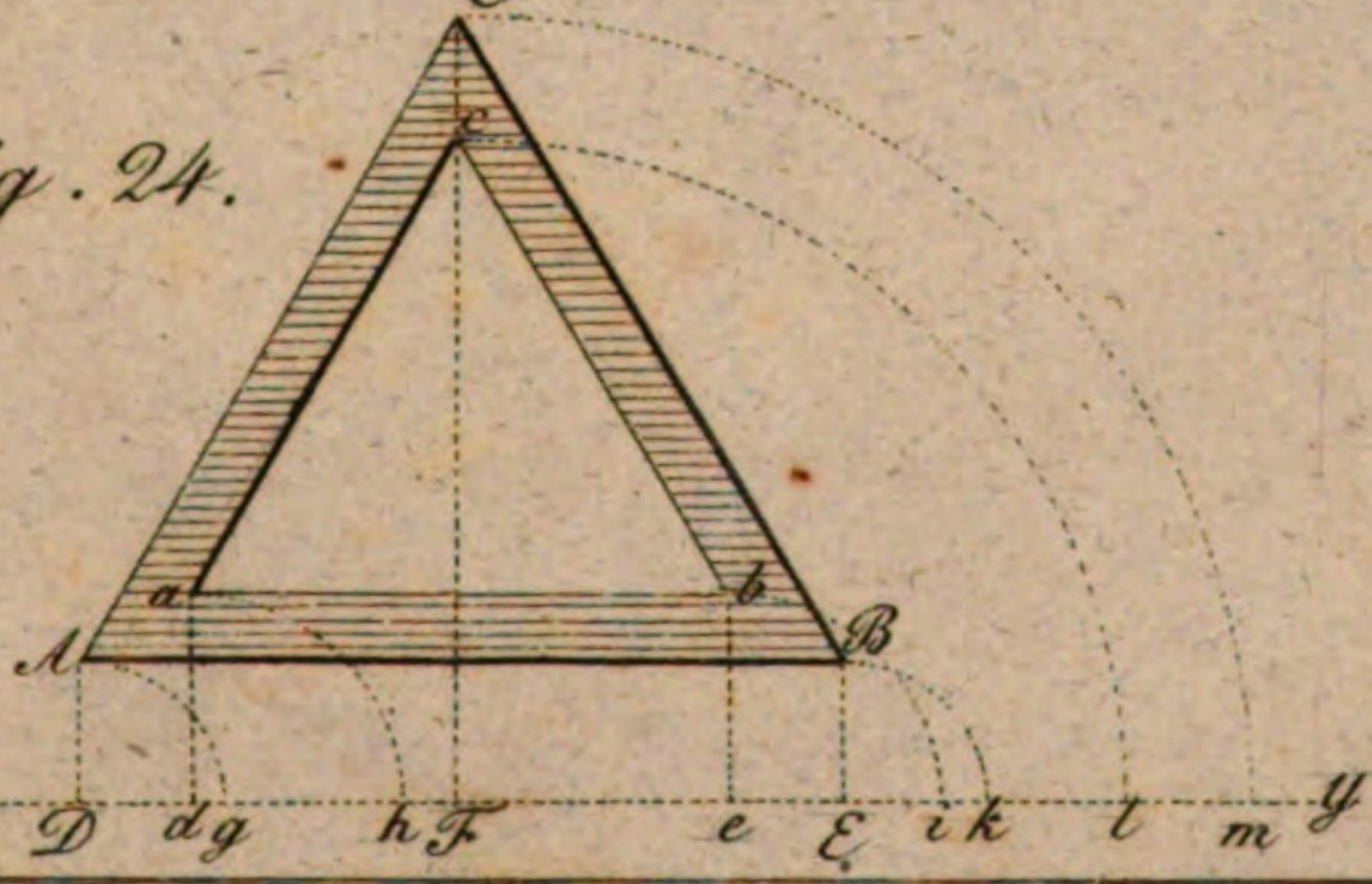
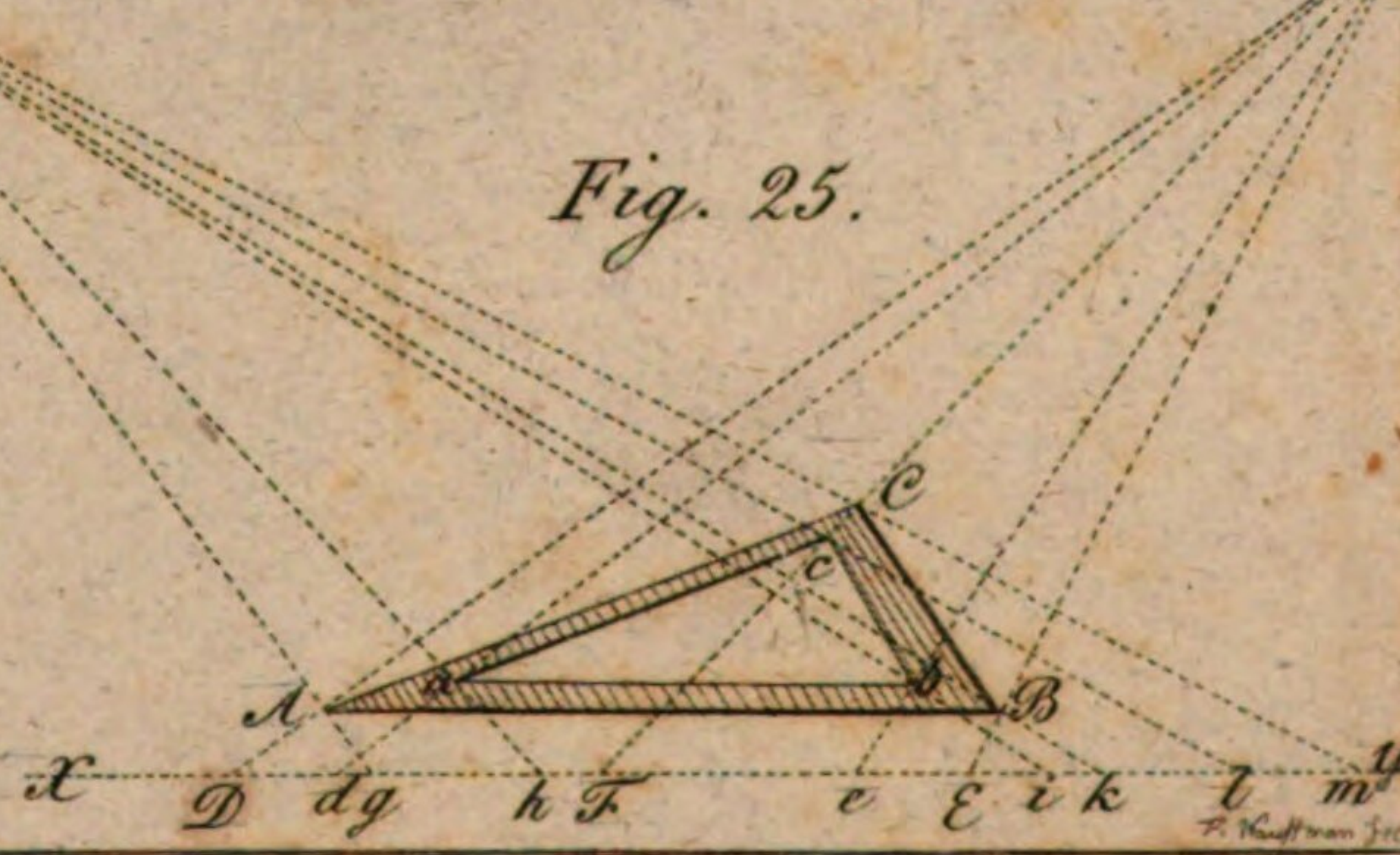
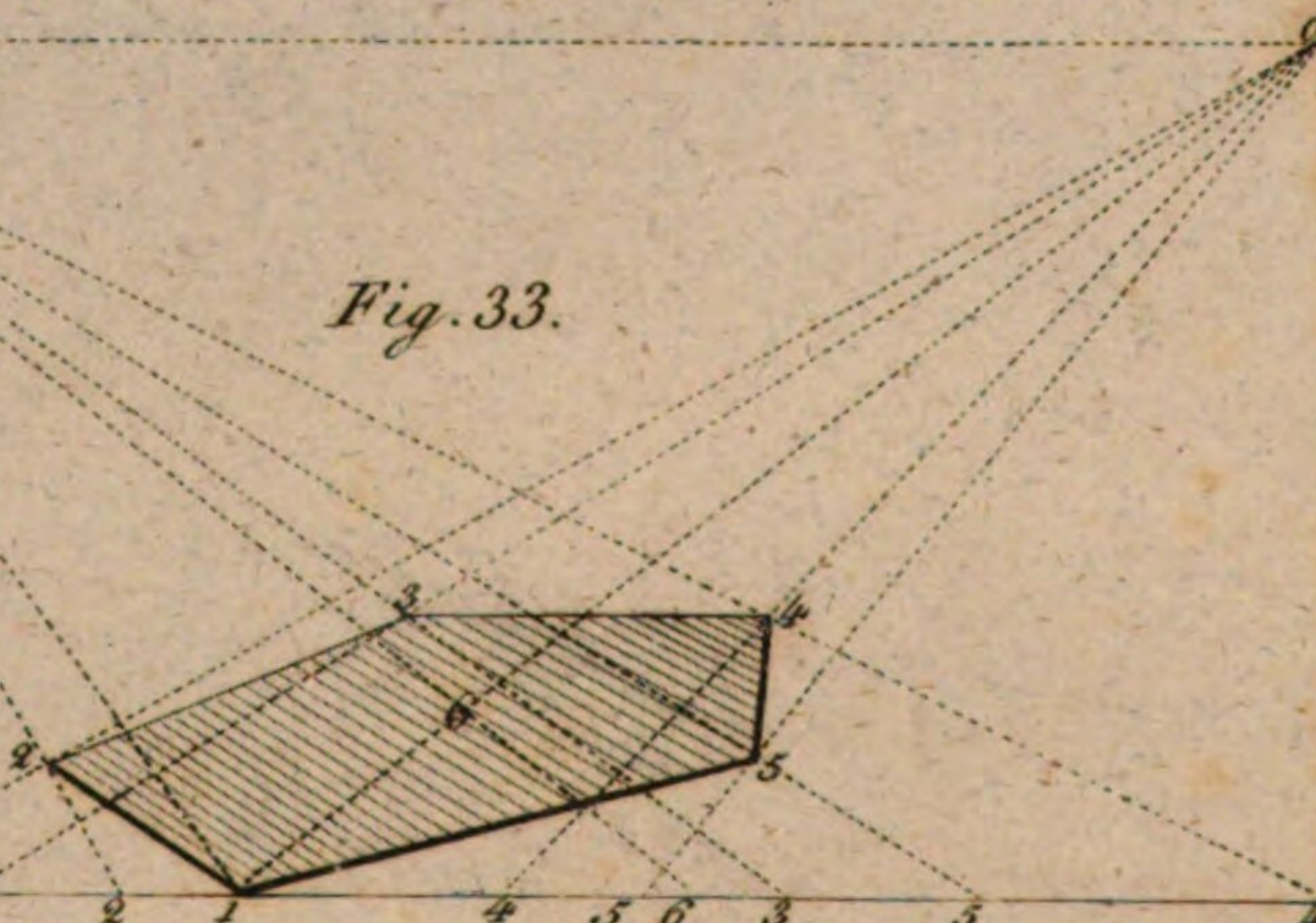
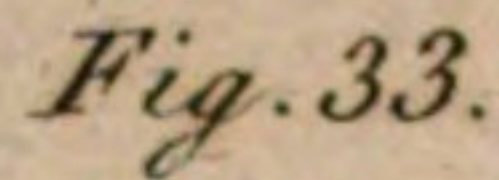
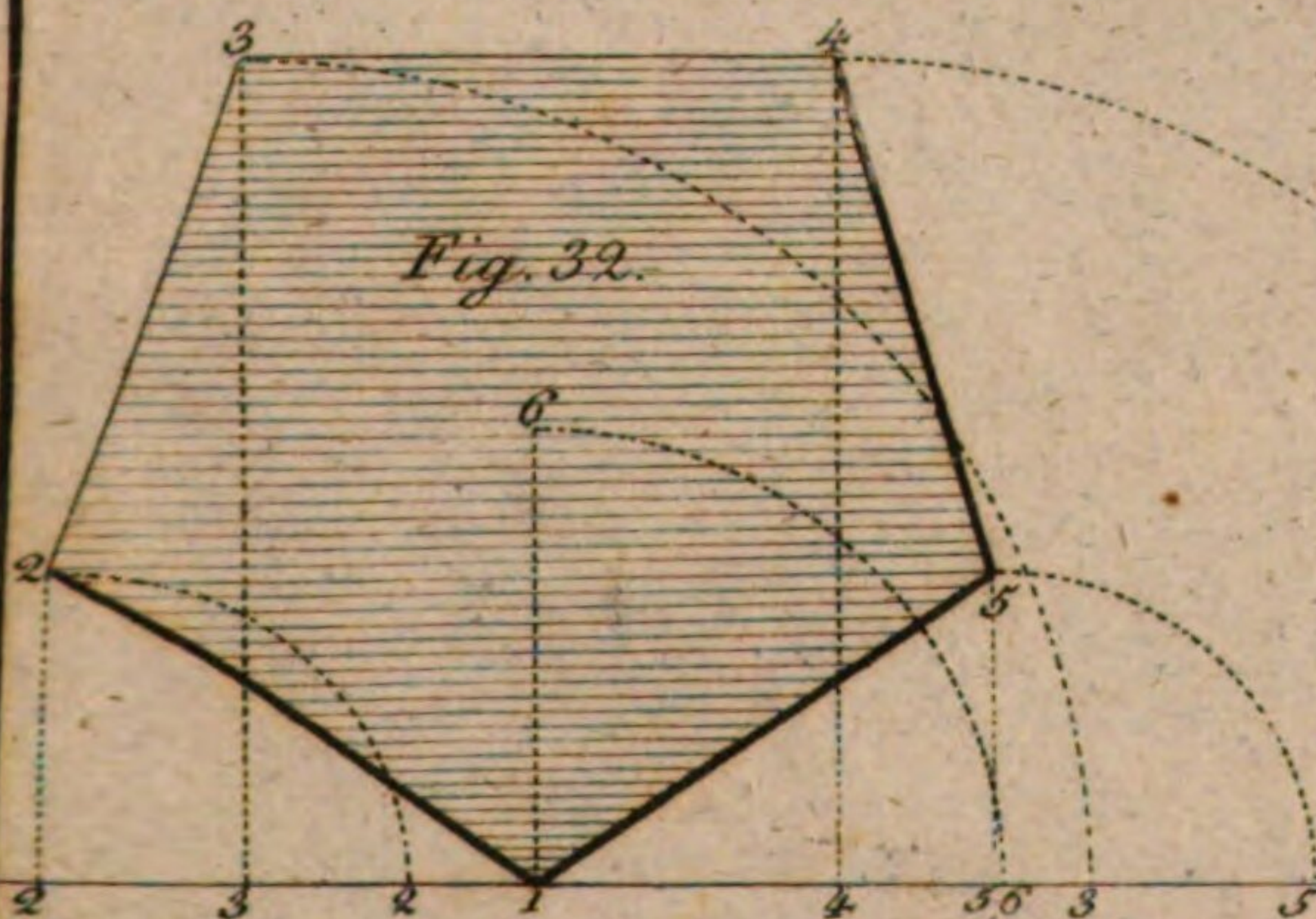
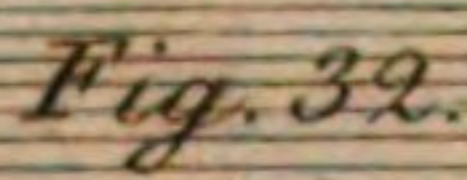
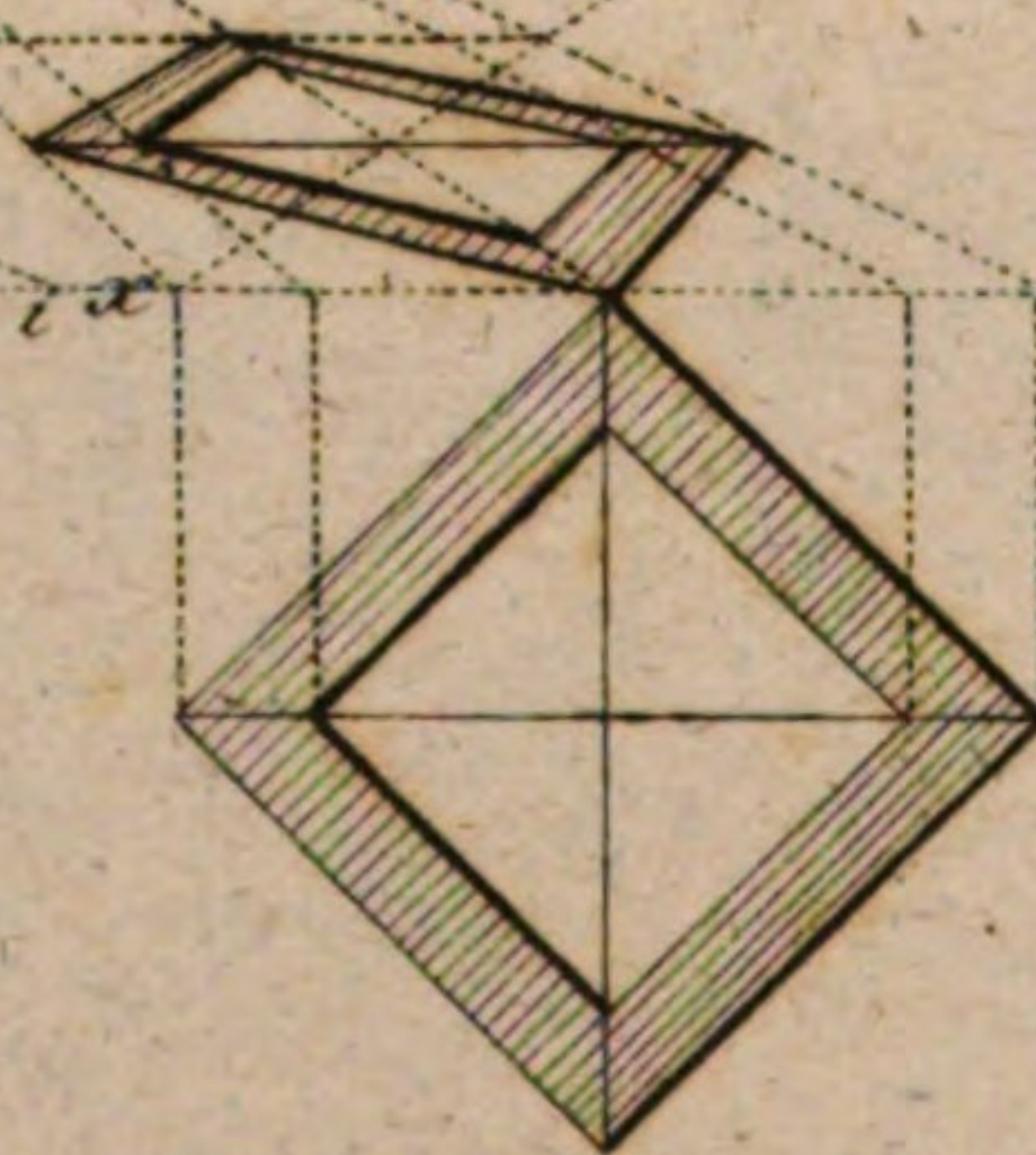
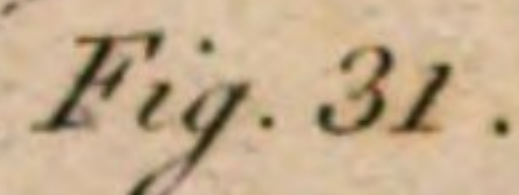
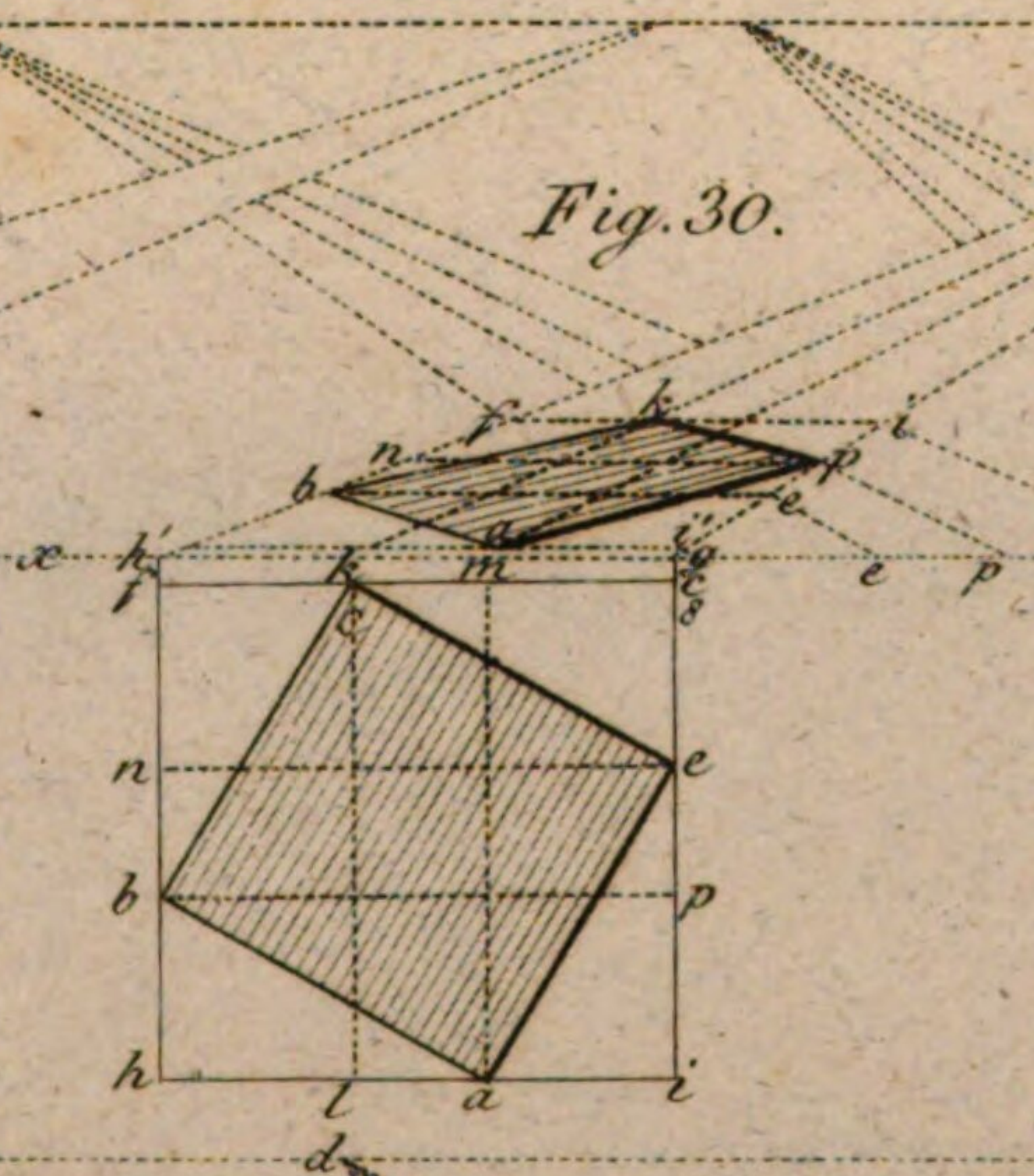
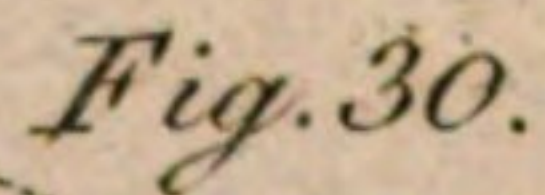
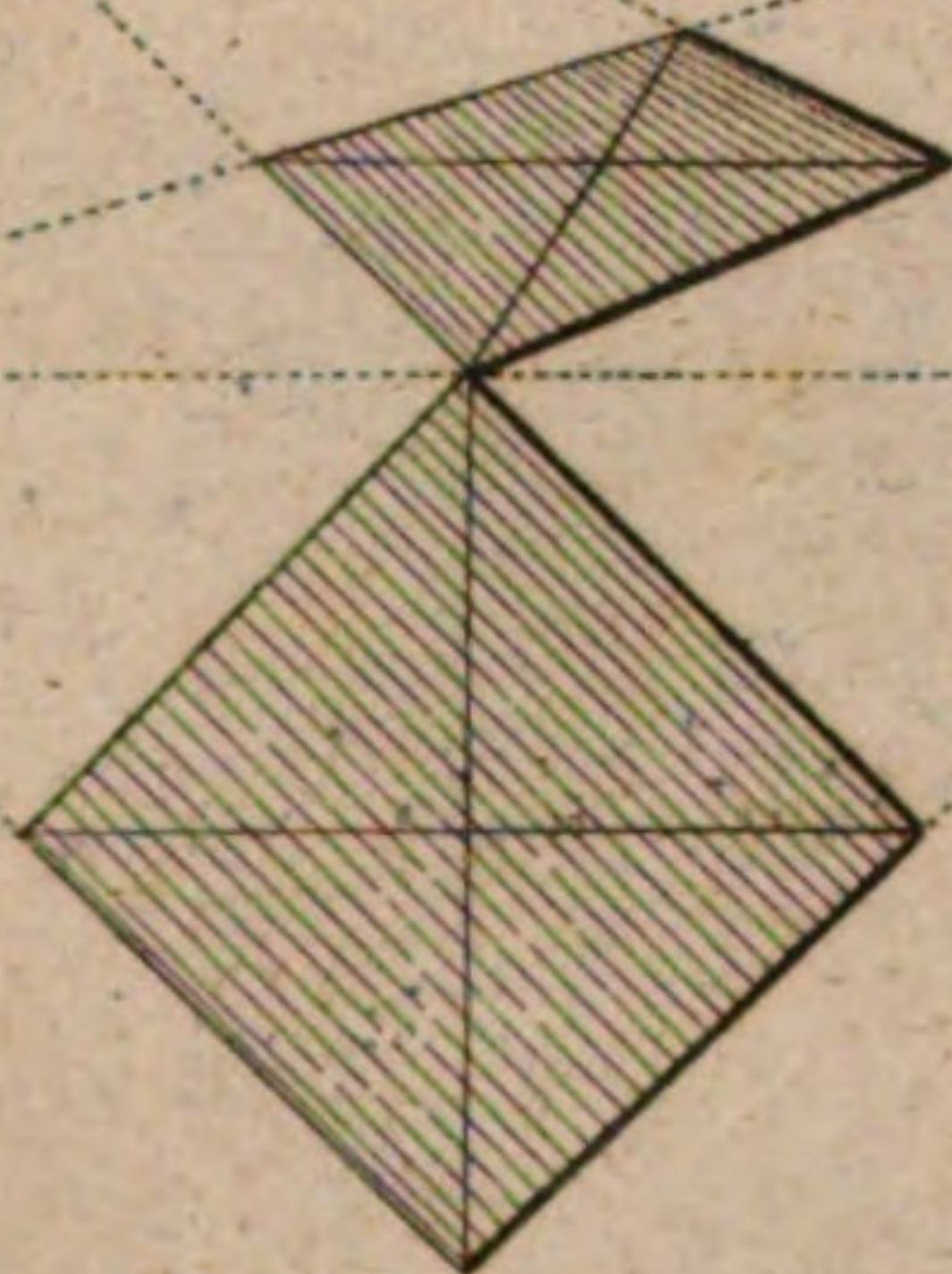
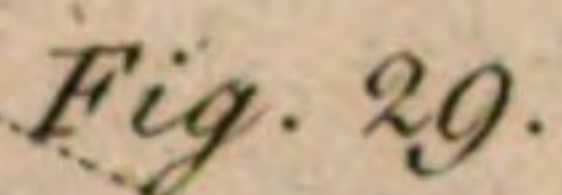
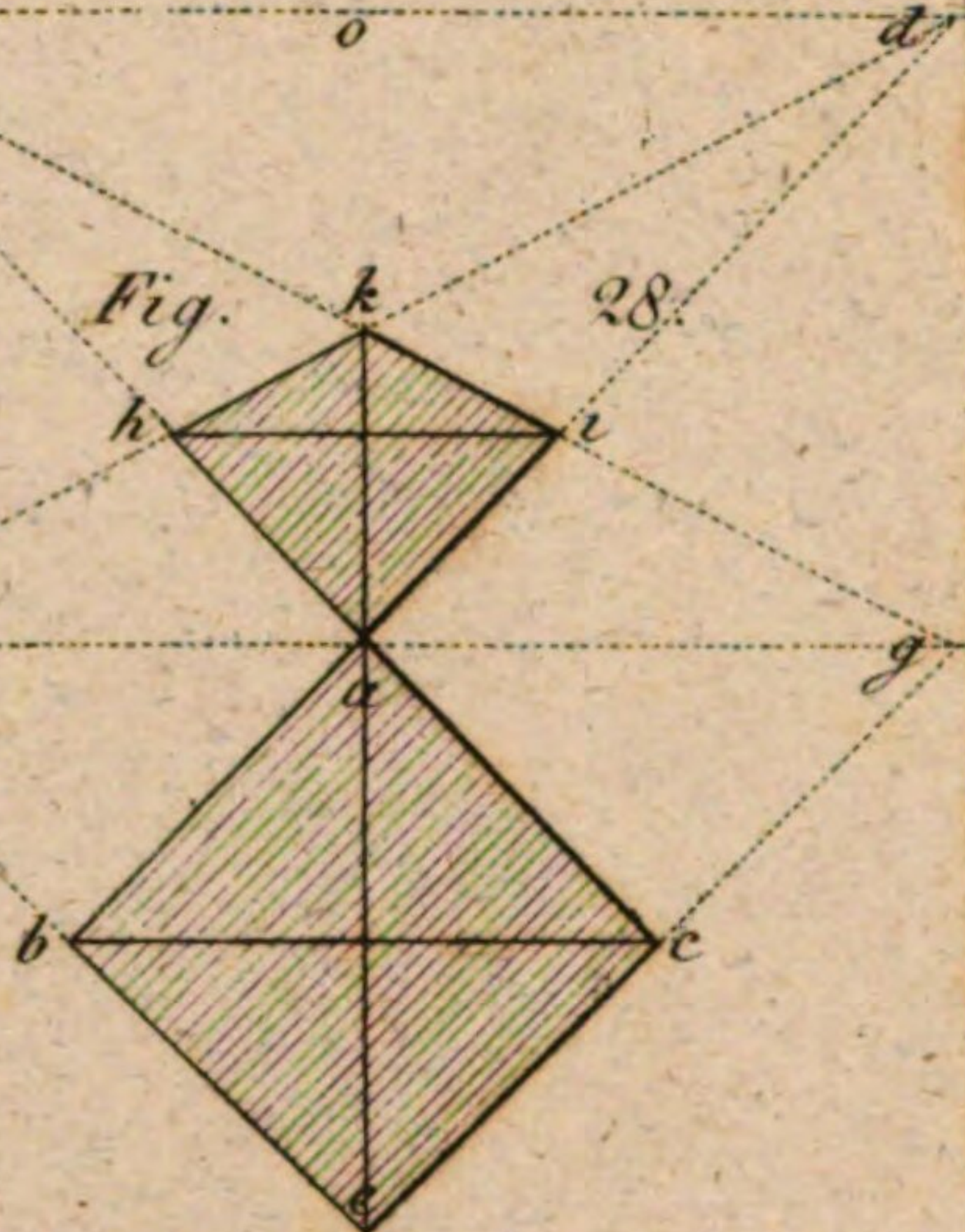
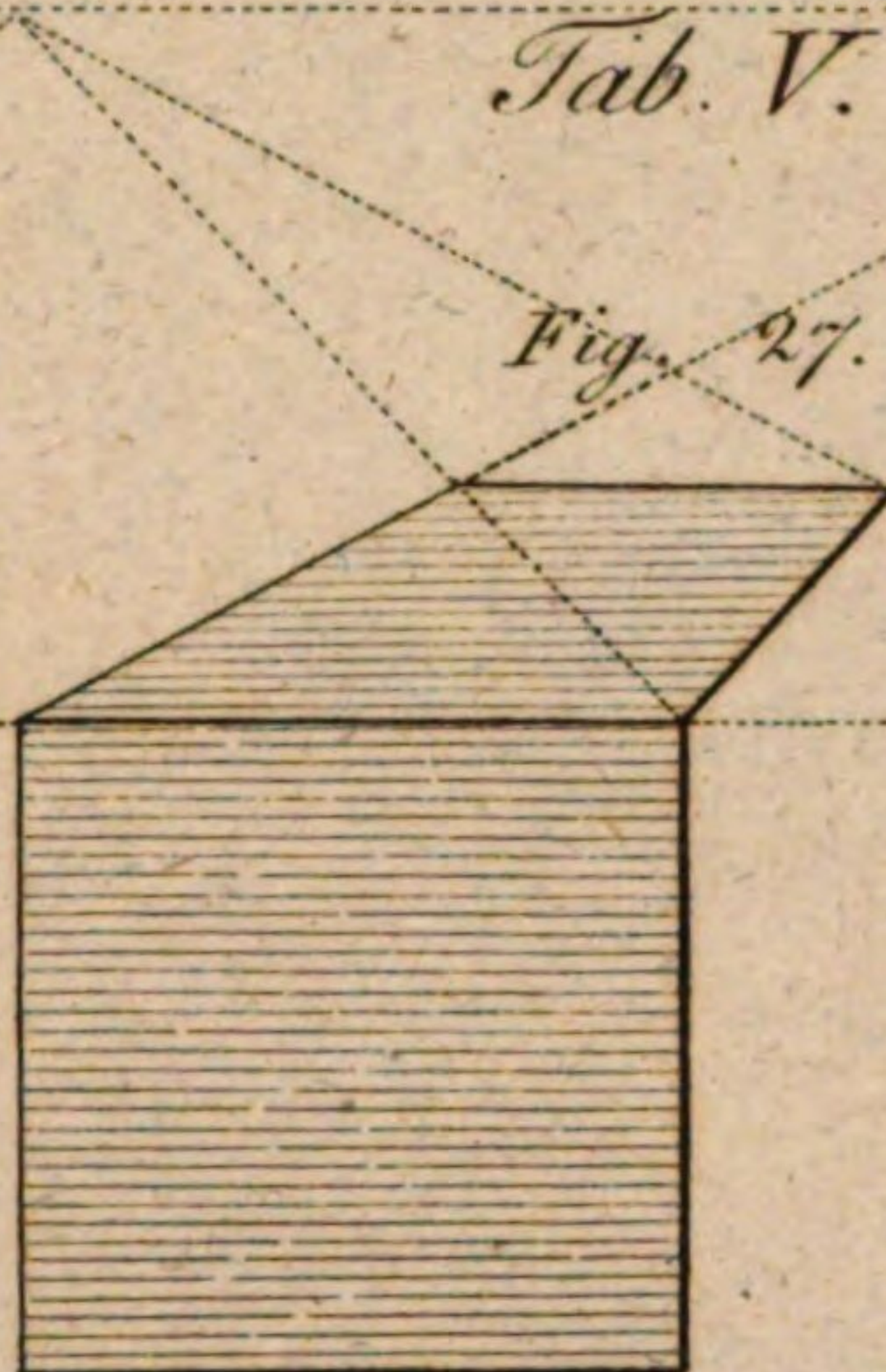
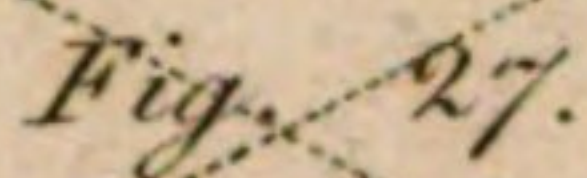
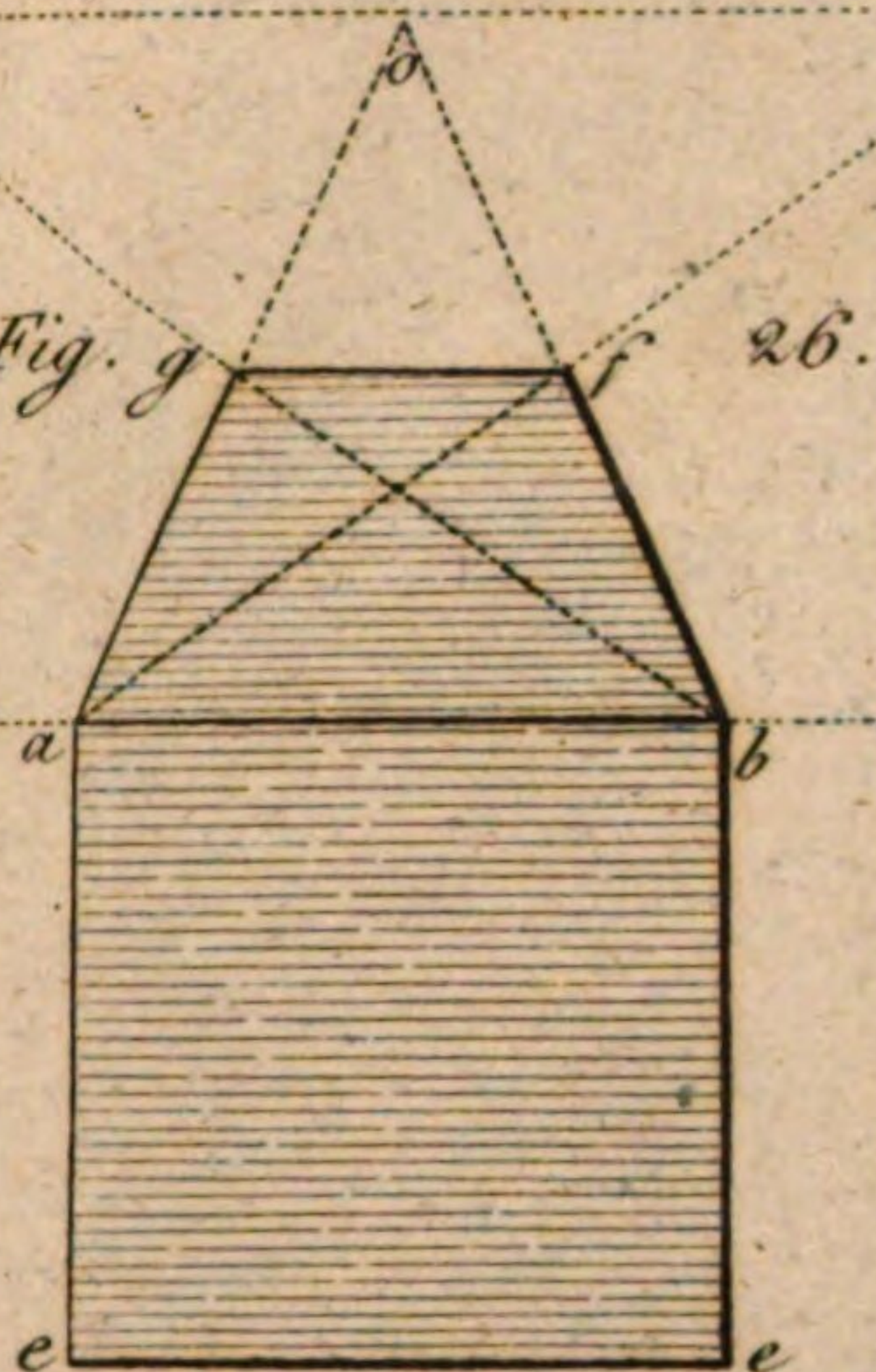
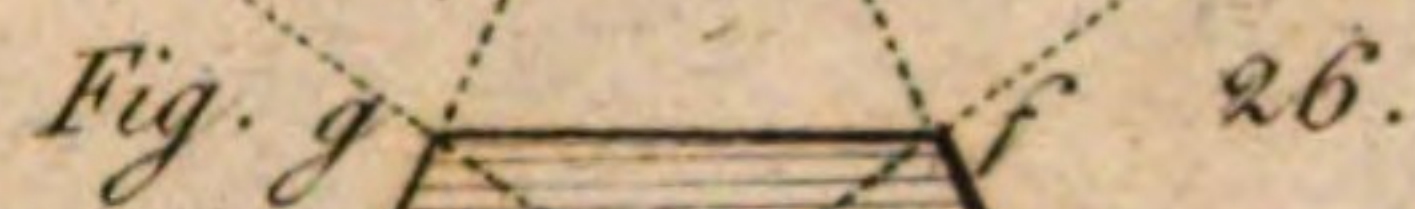


Fig. 25.



Tab. V.



Tab. VI.

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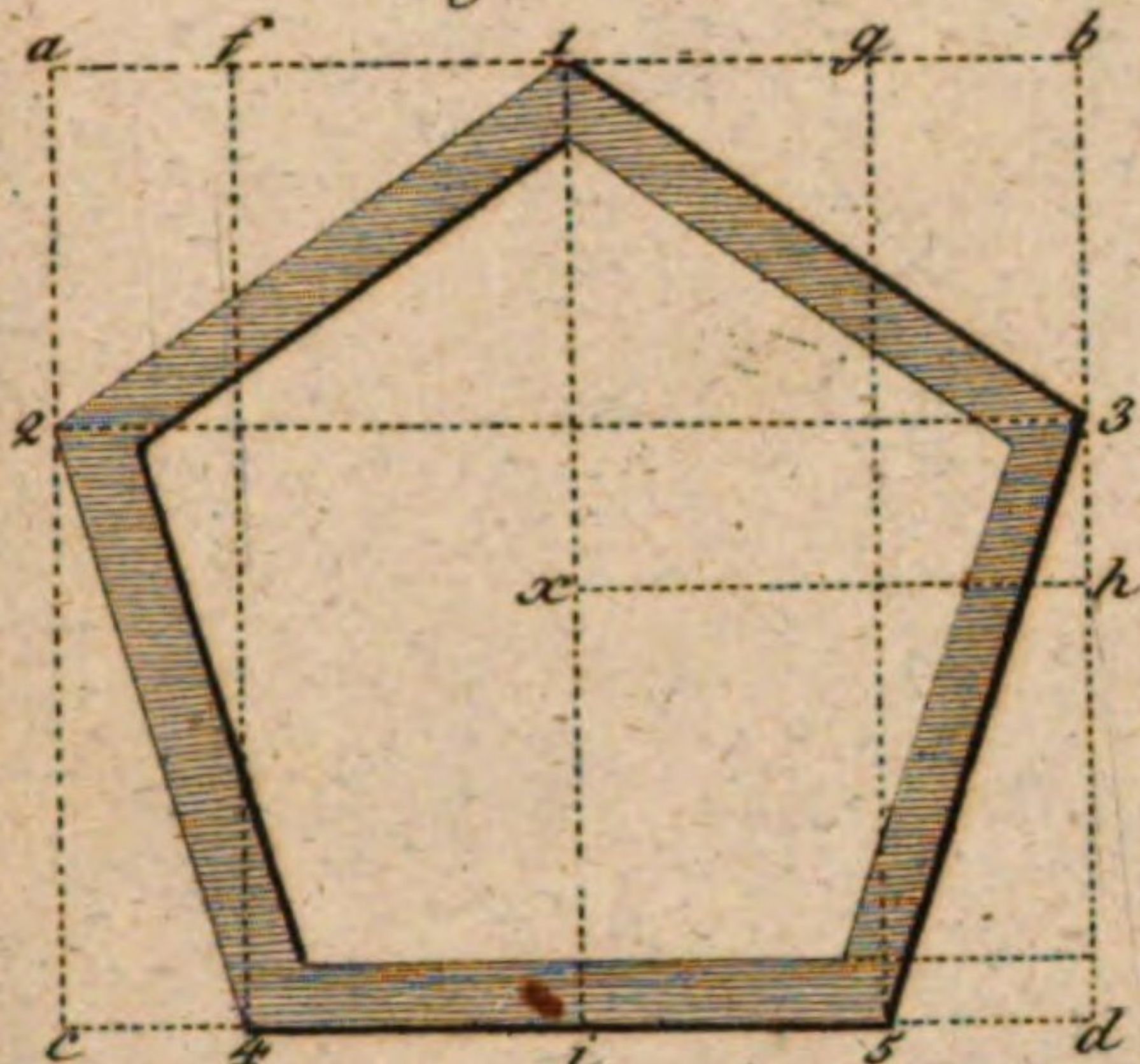


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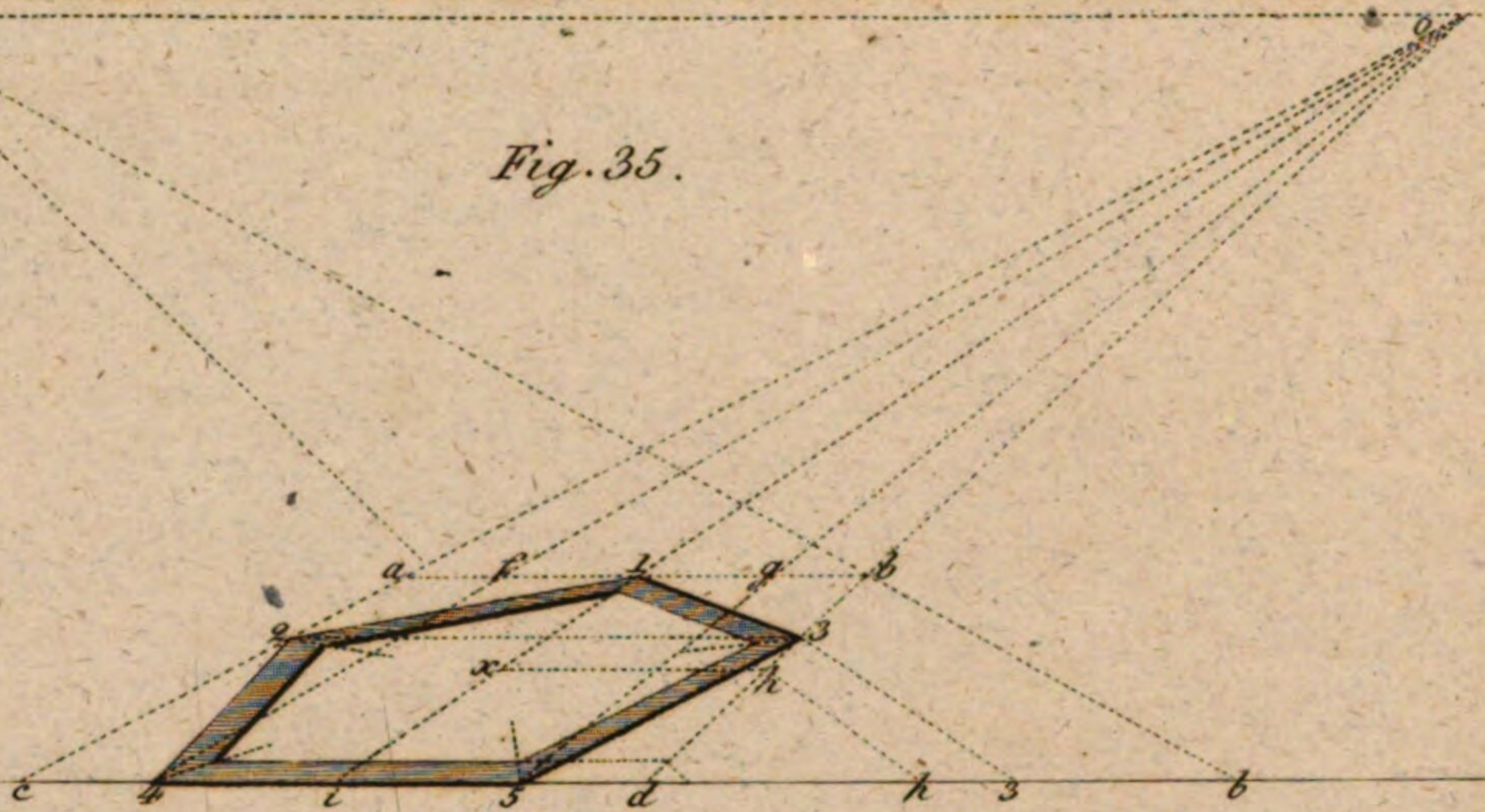


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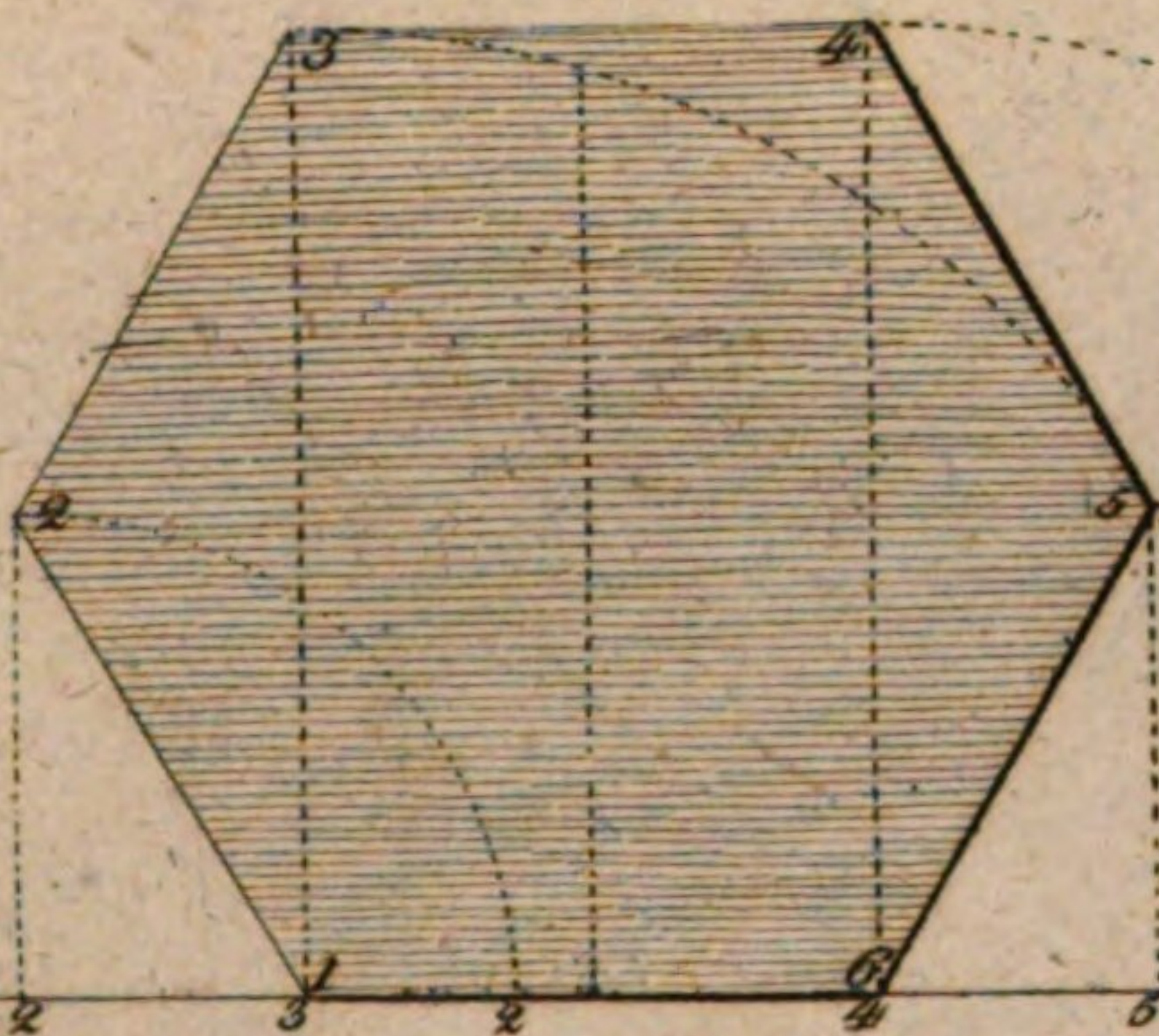


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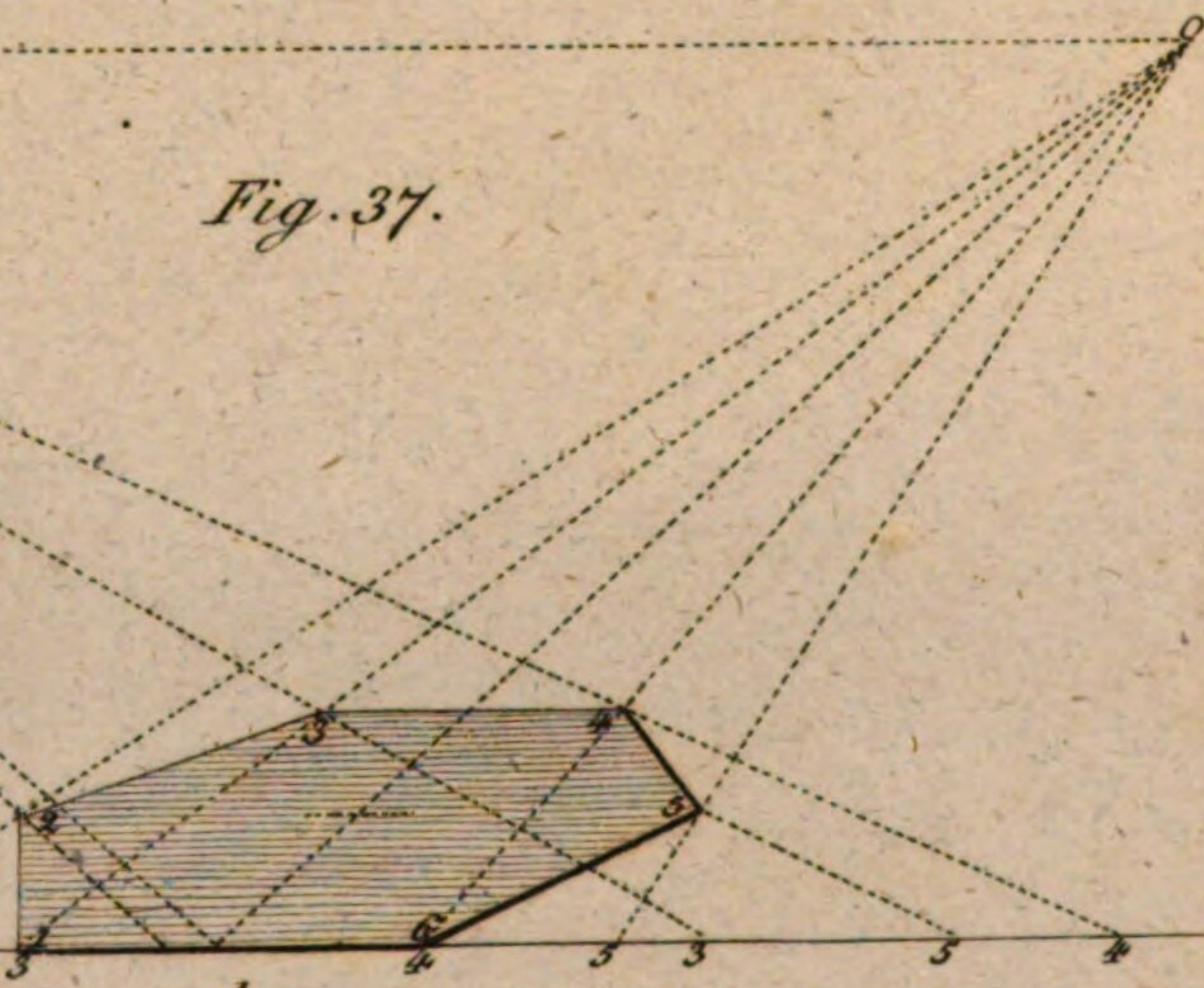


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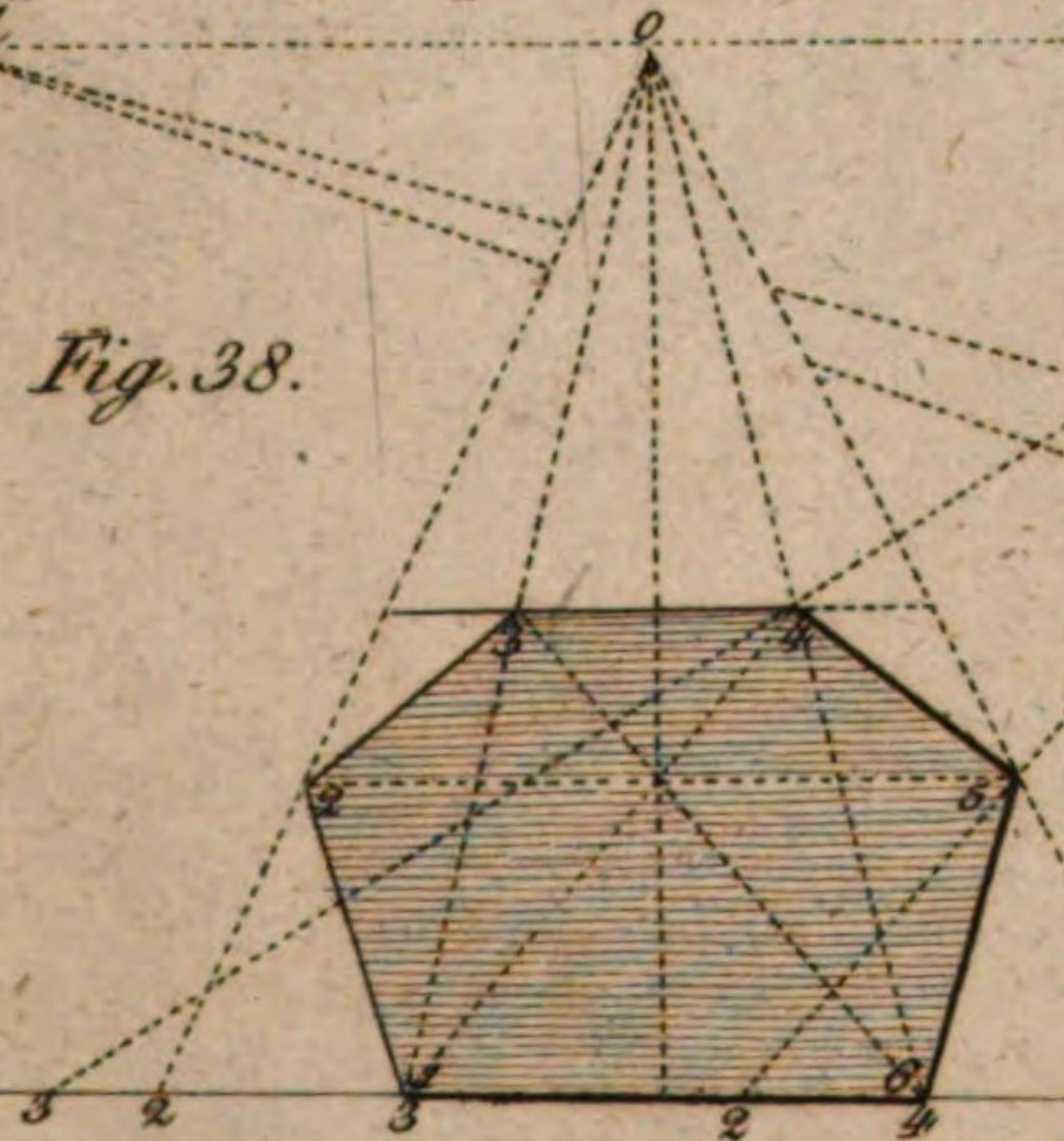


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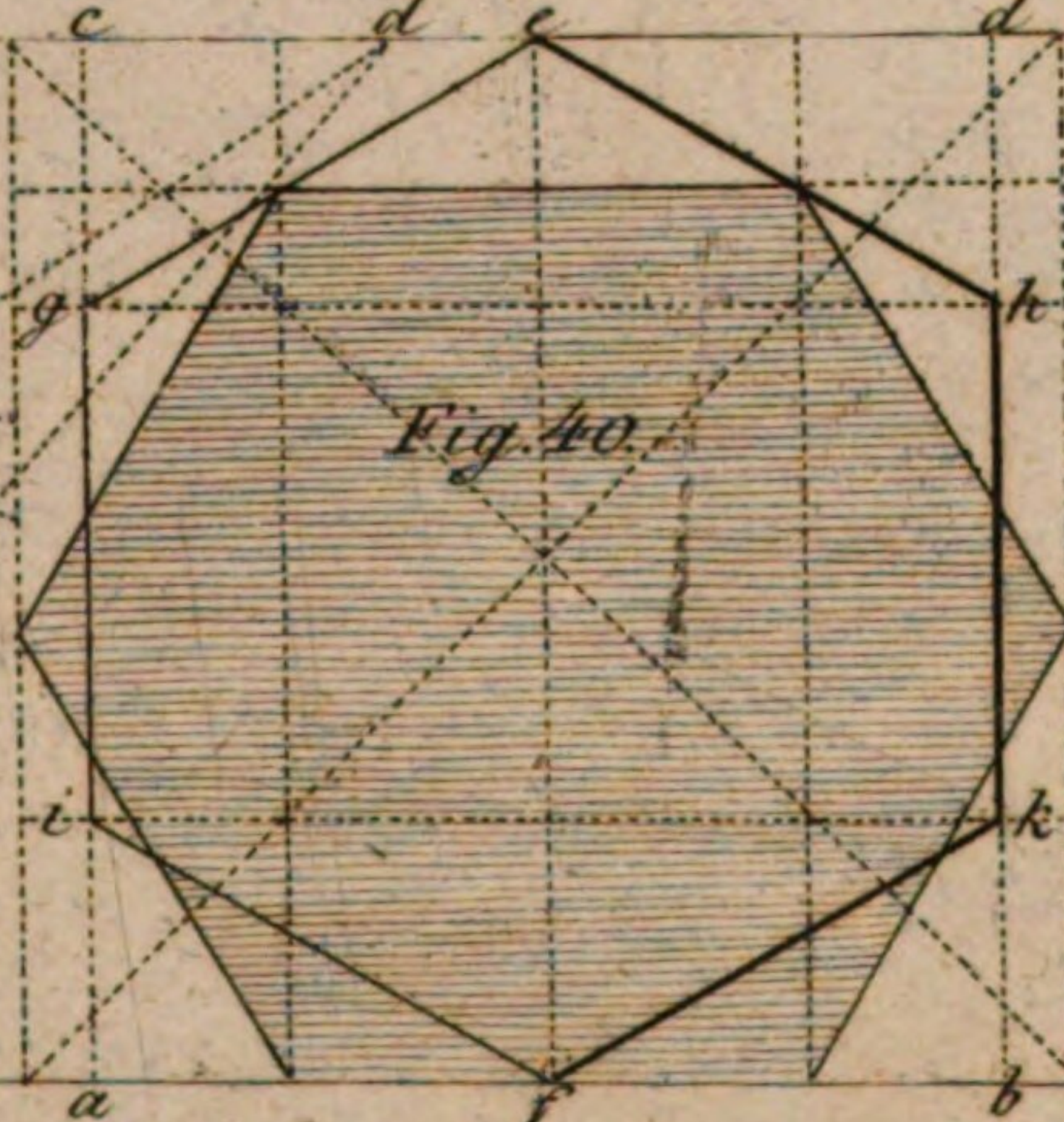
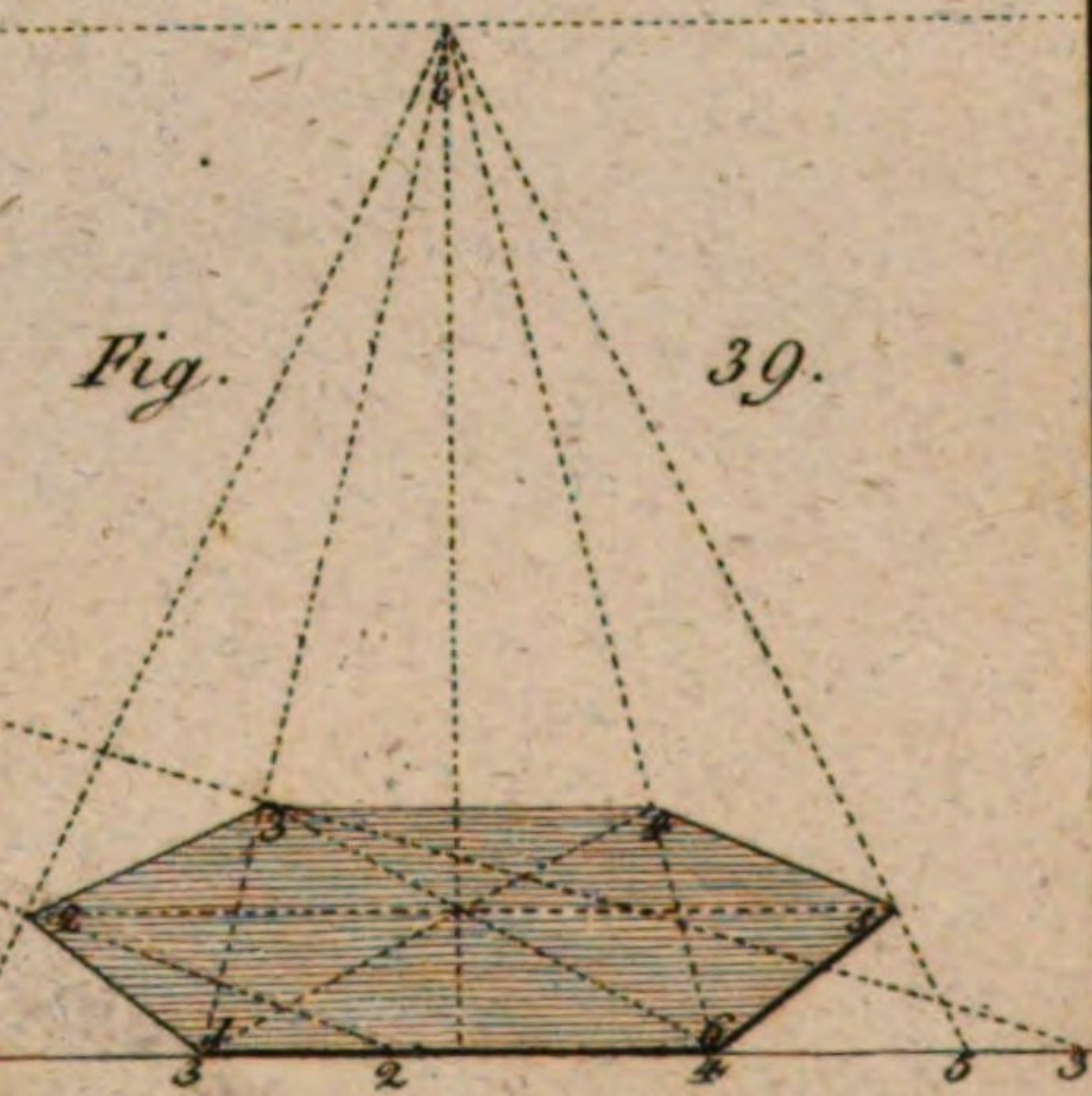


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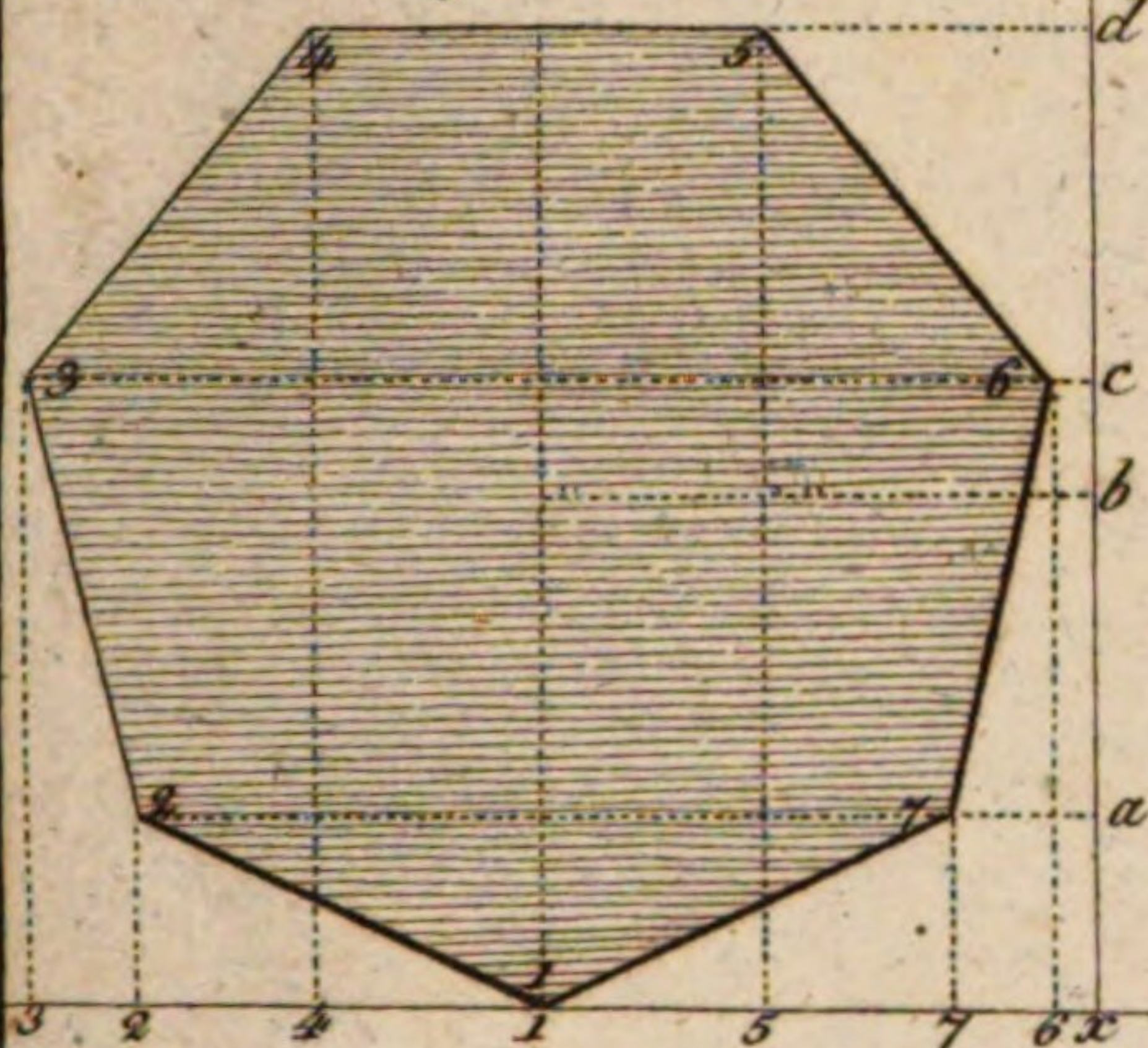


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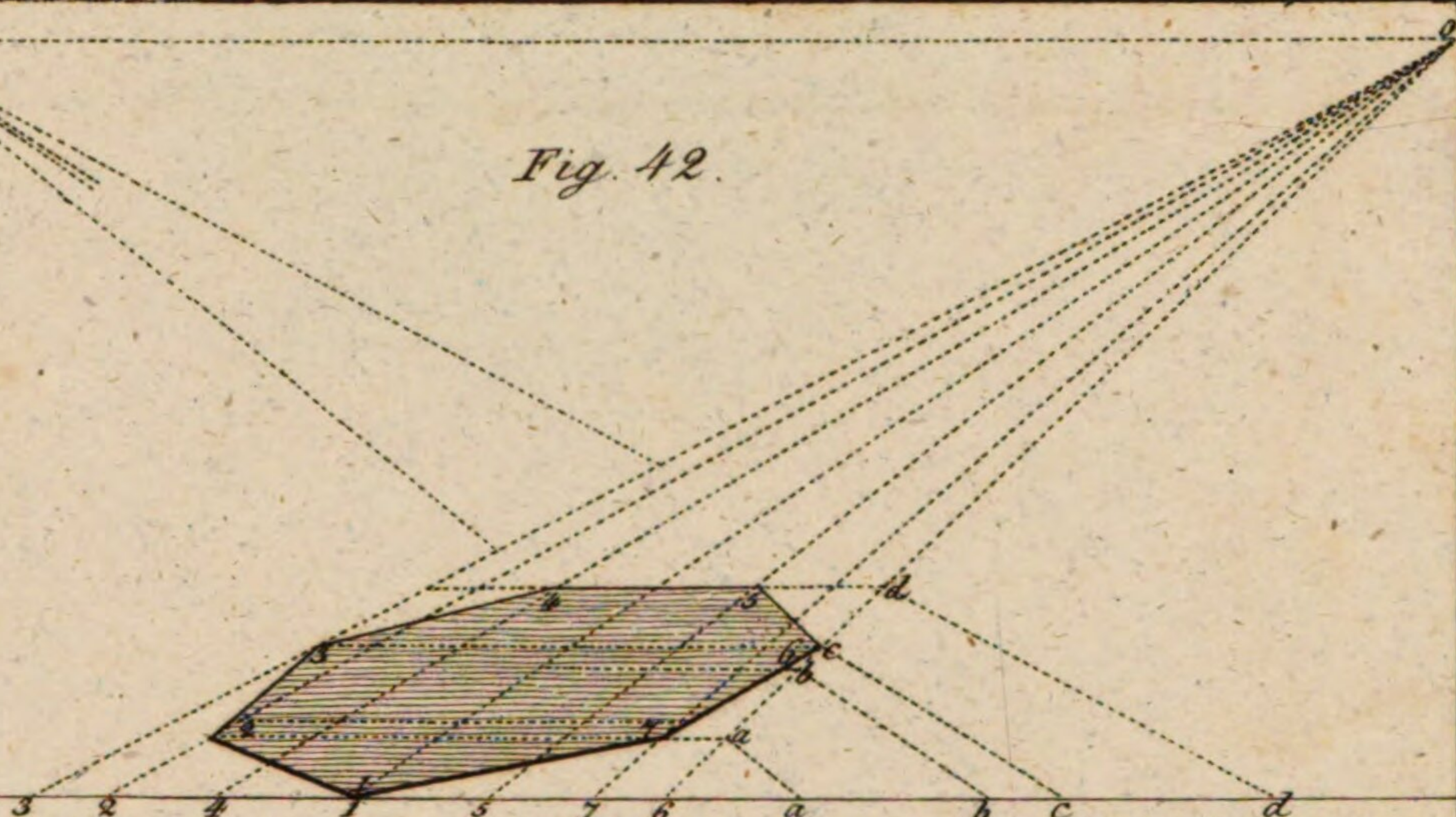


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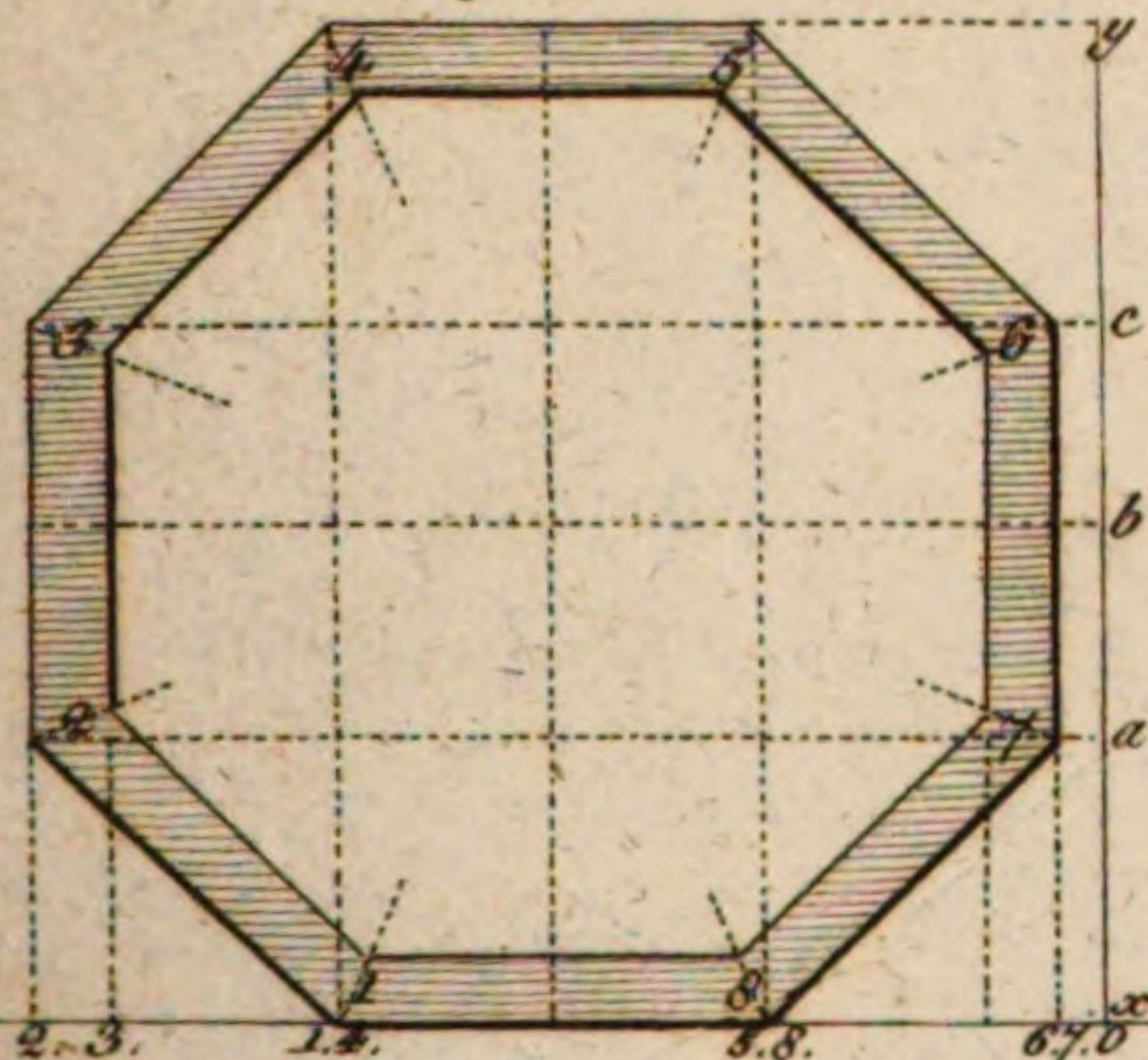


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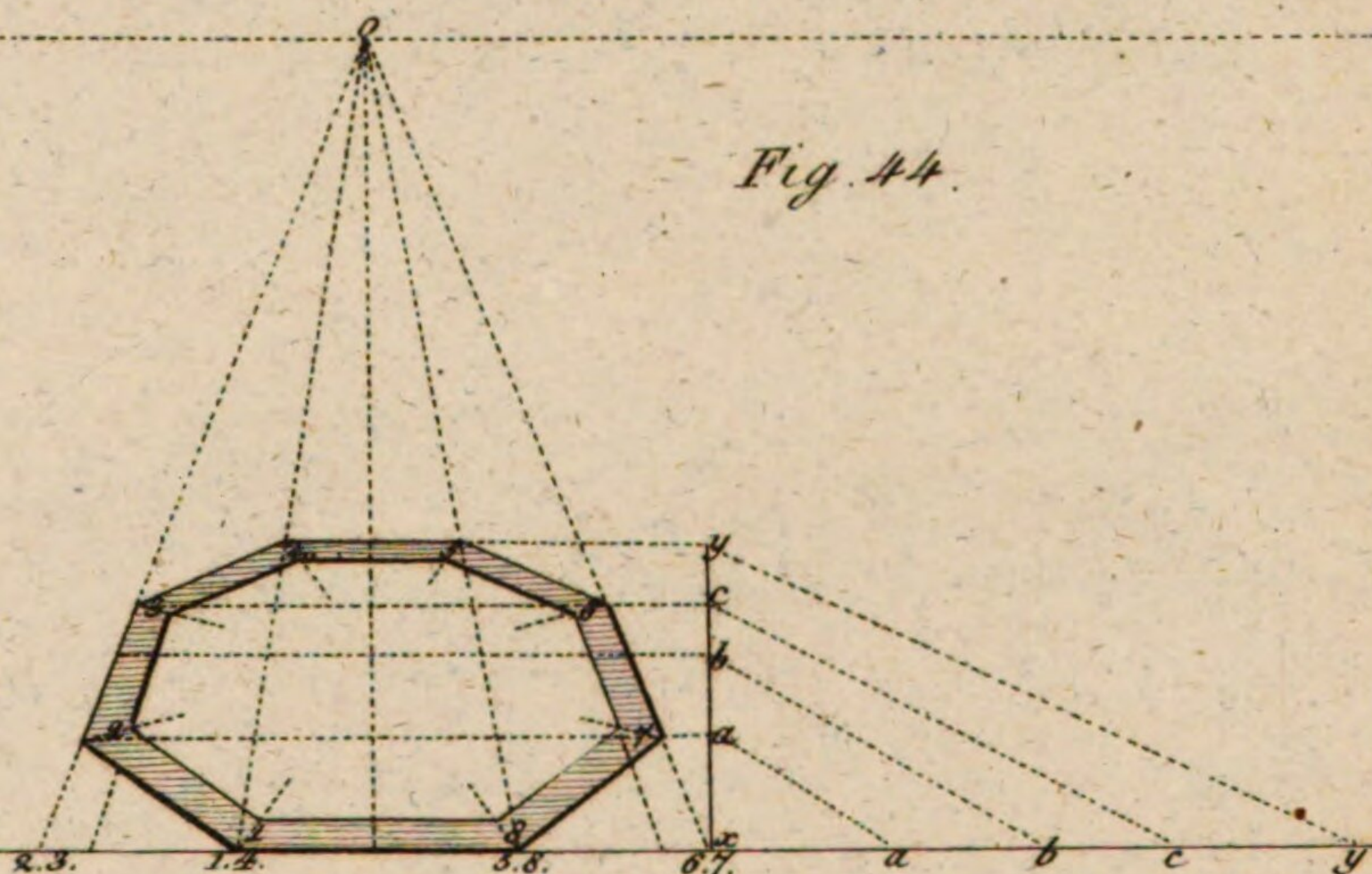


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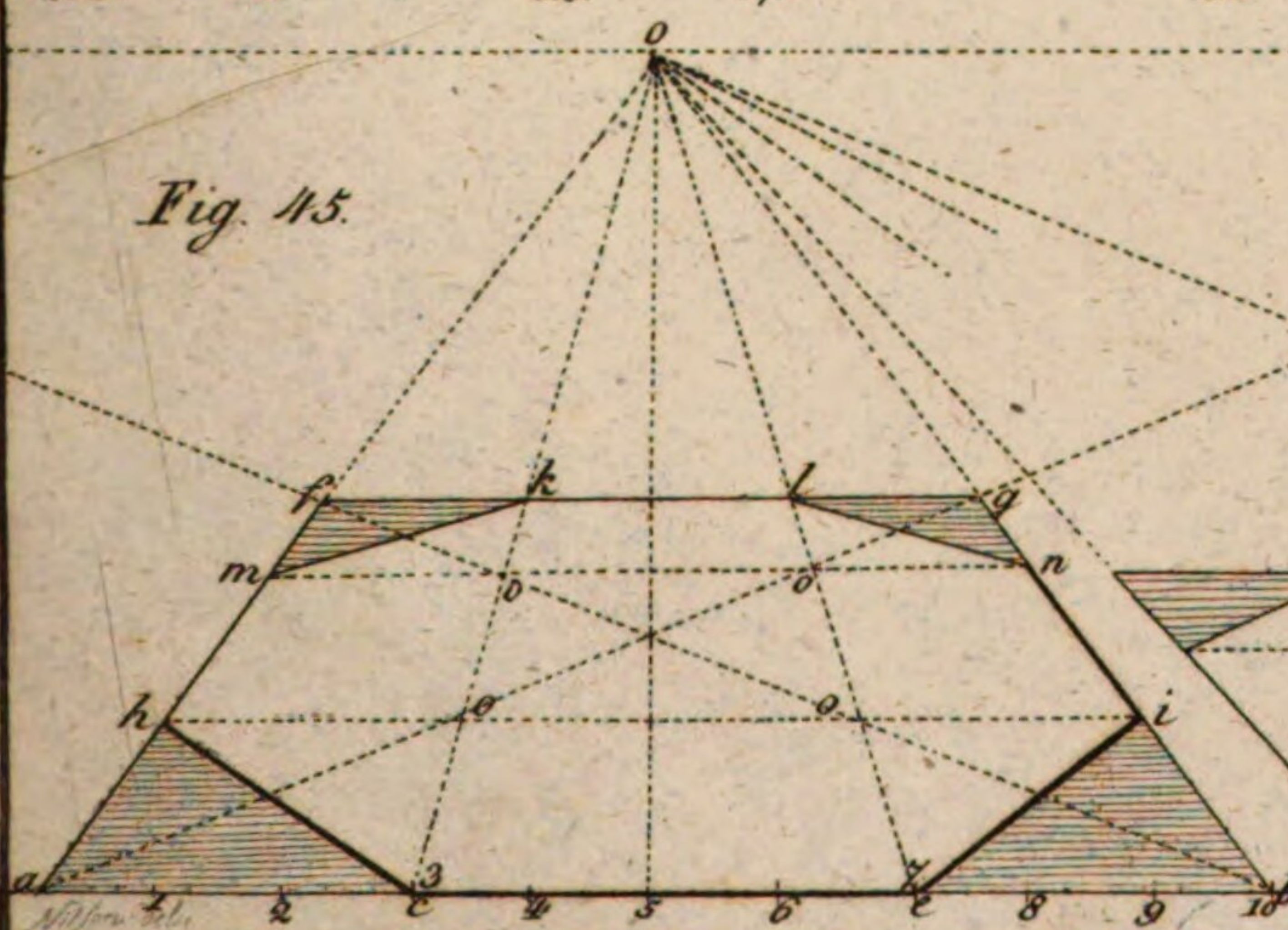
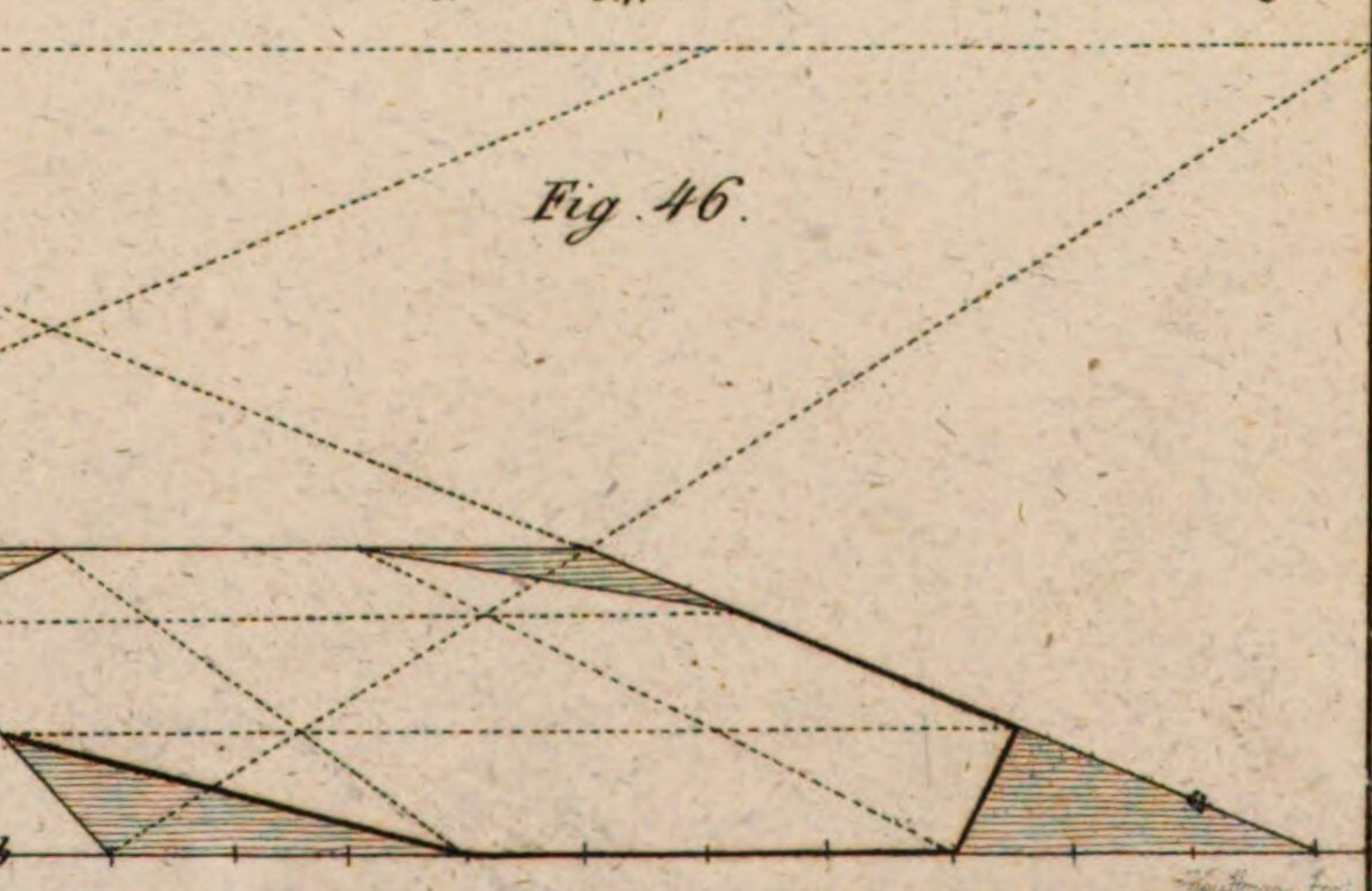


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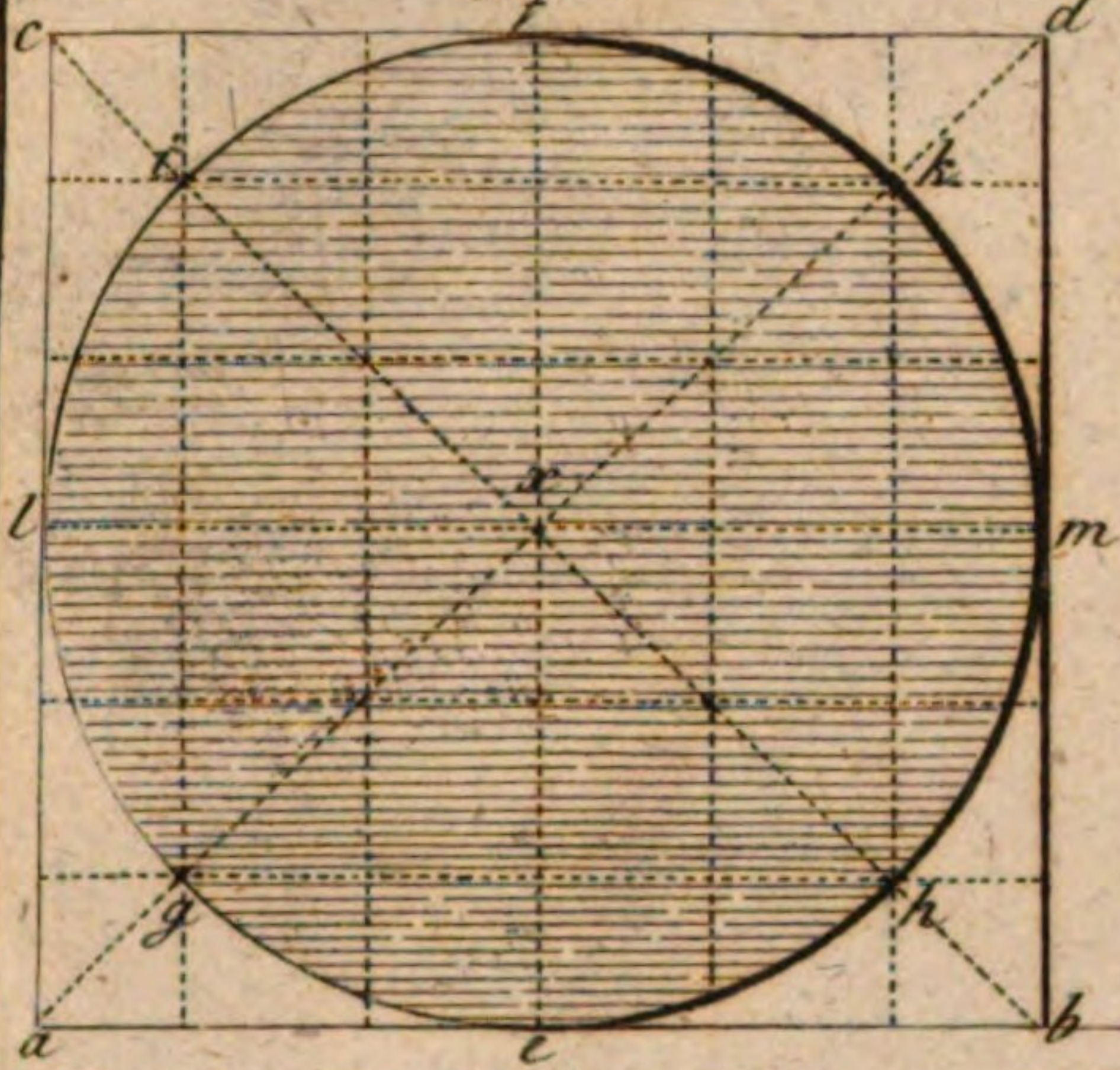


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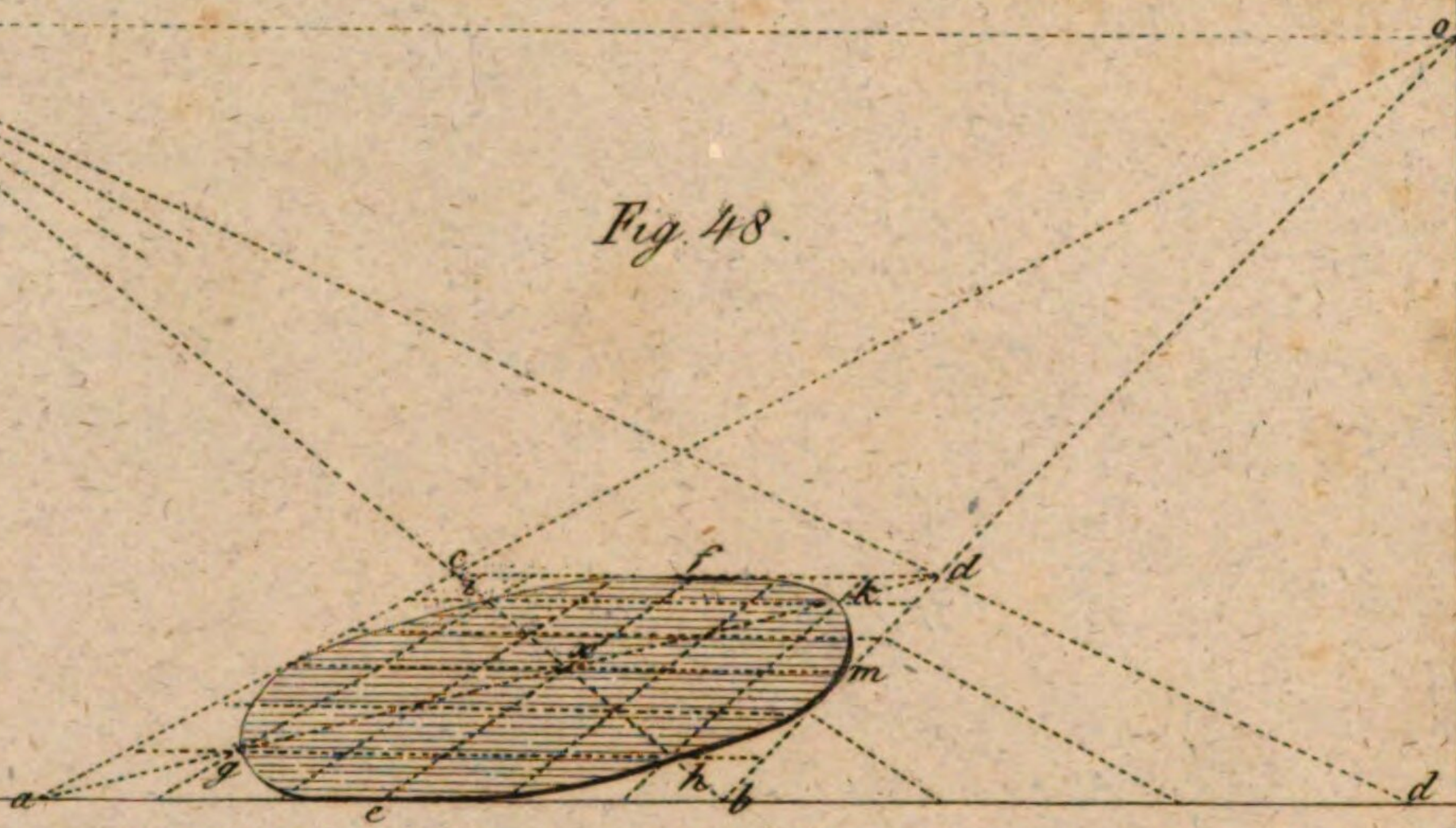


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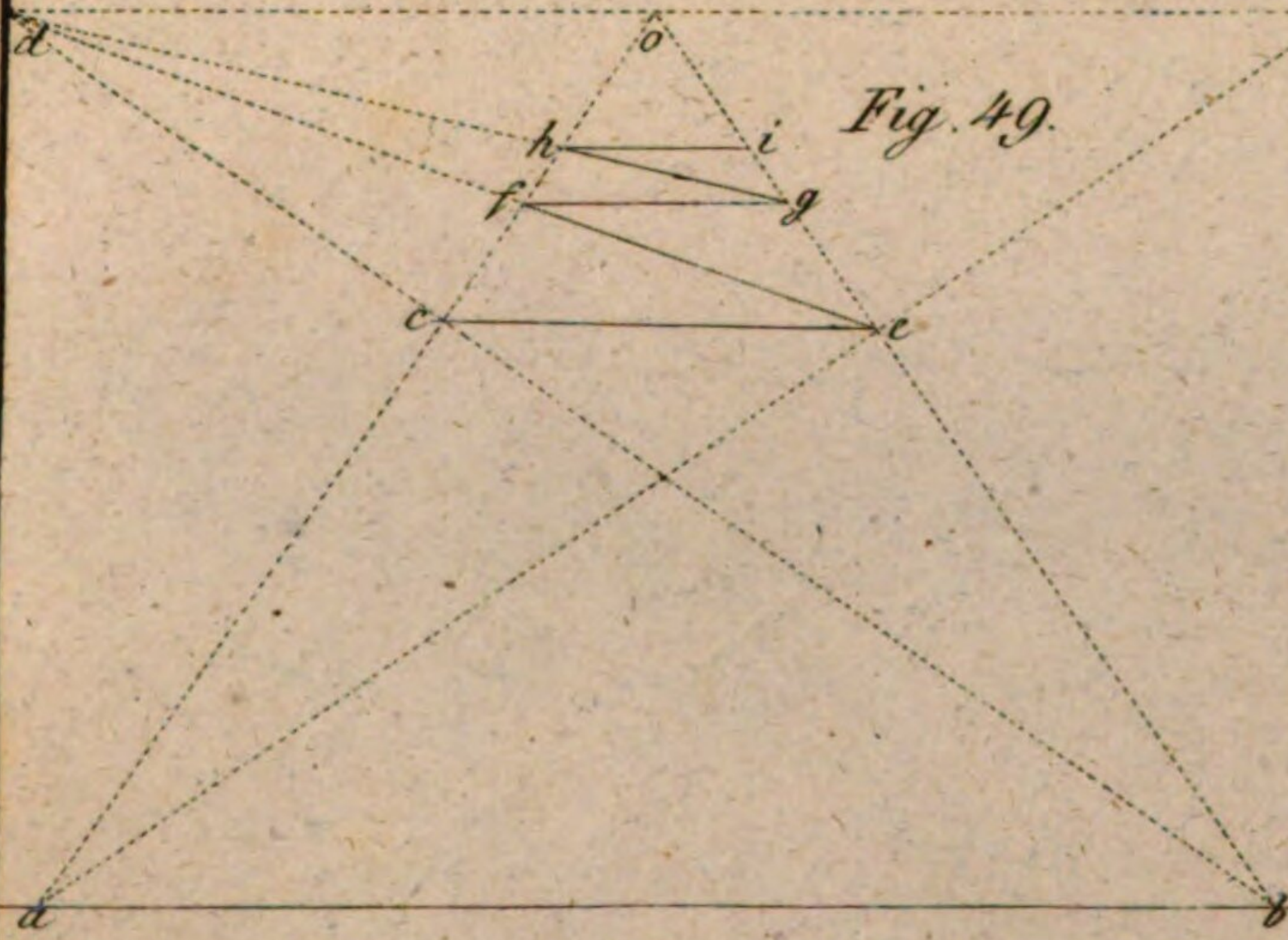


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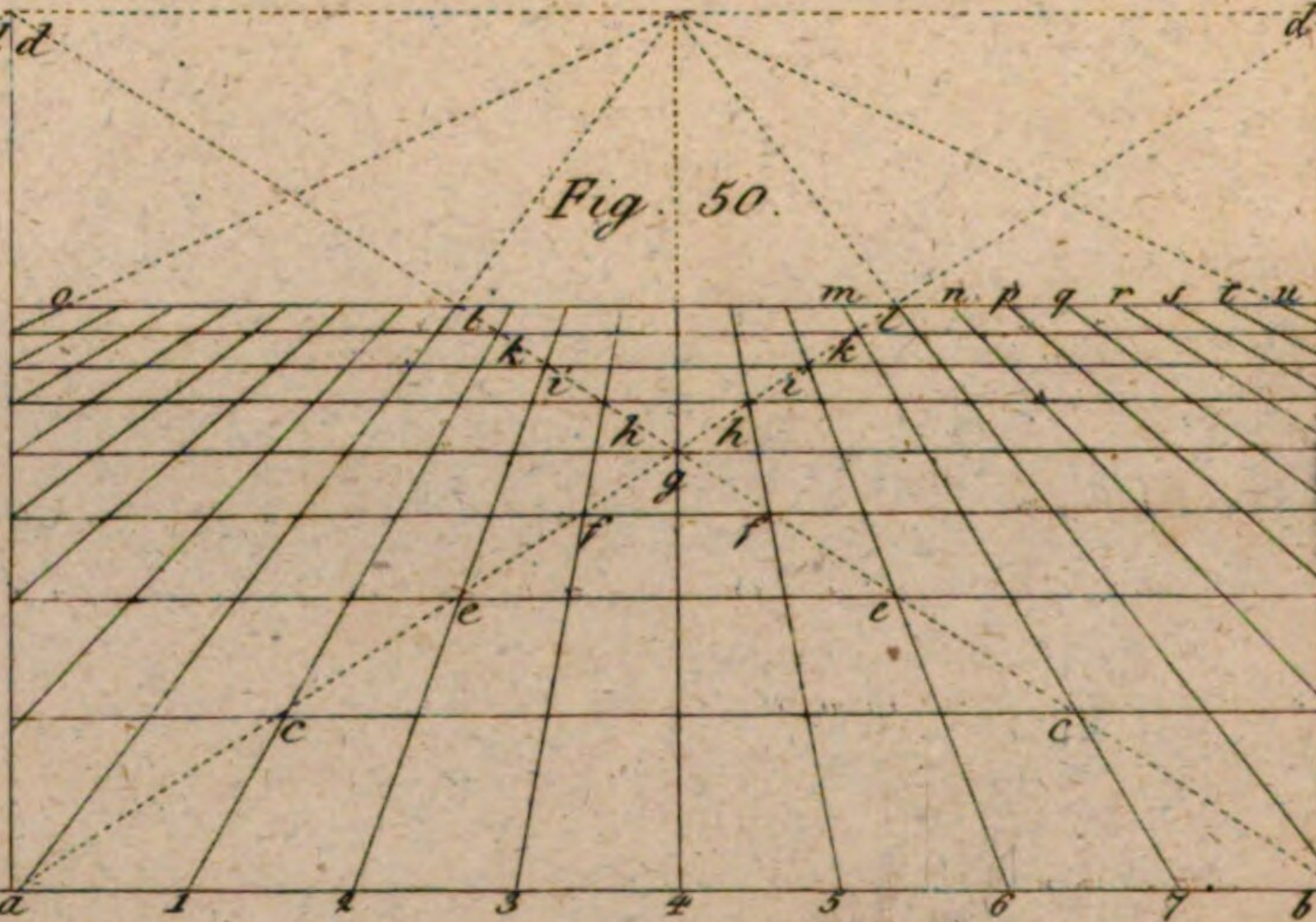


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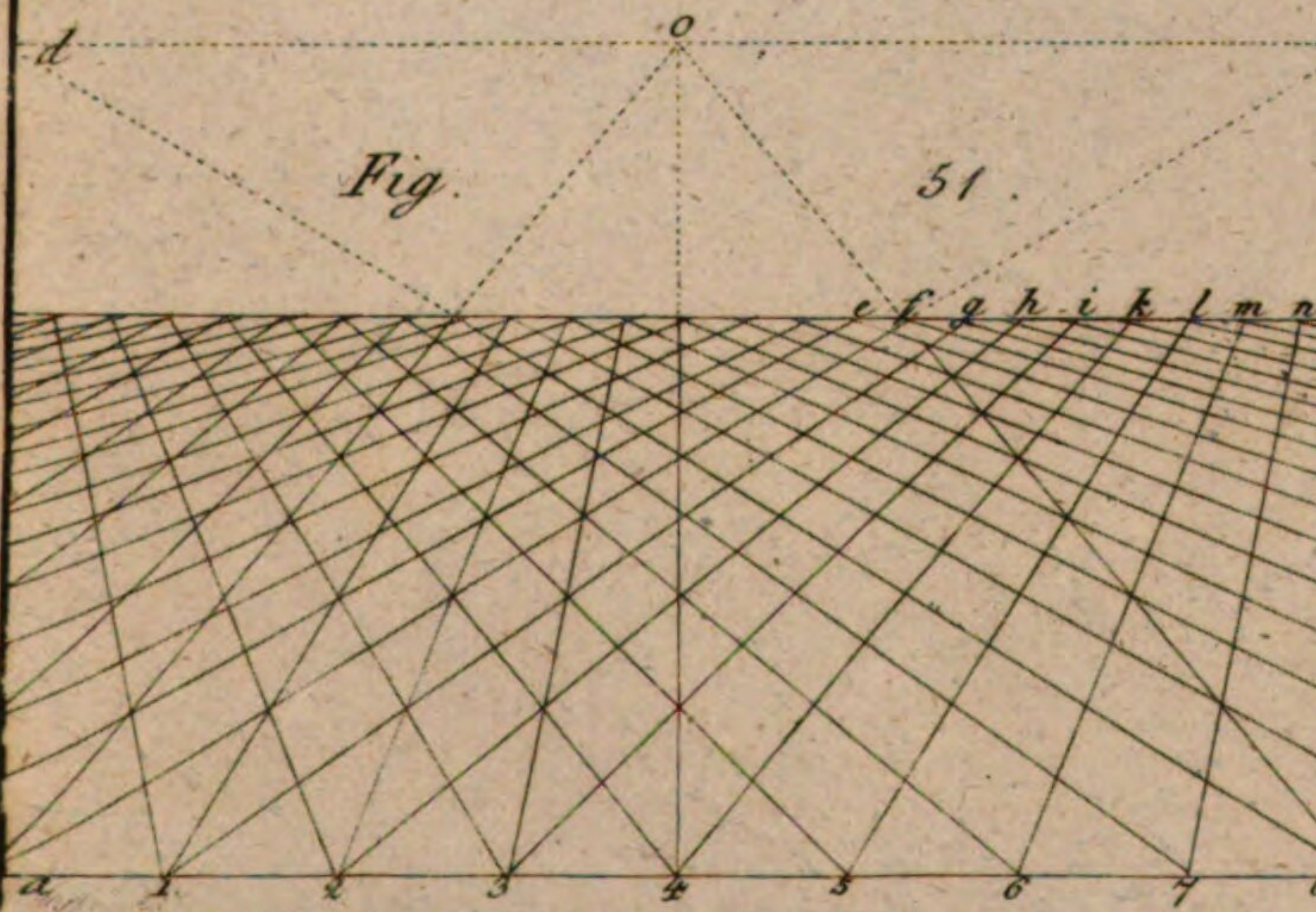
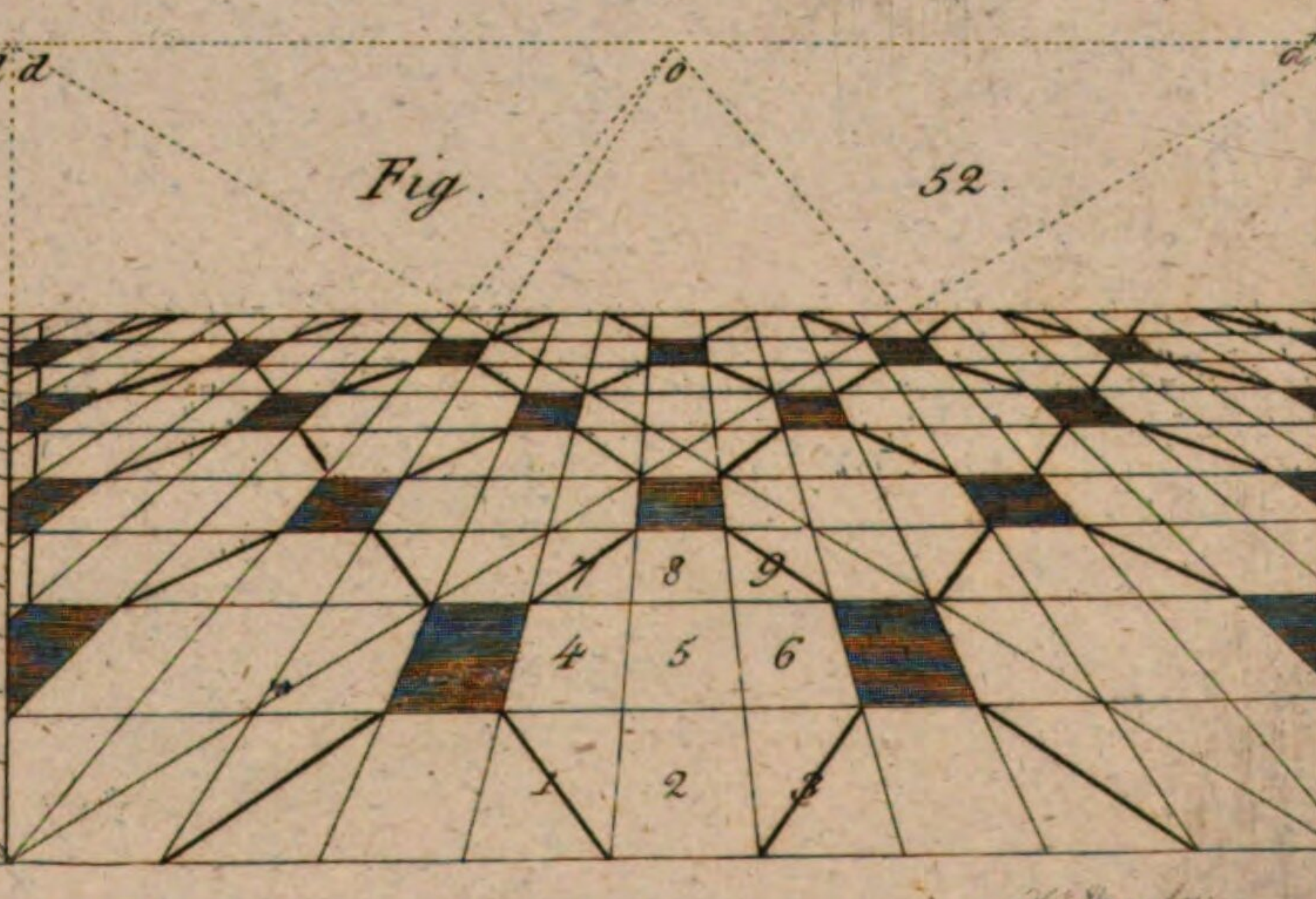


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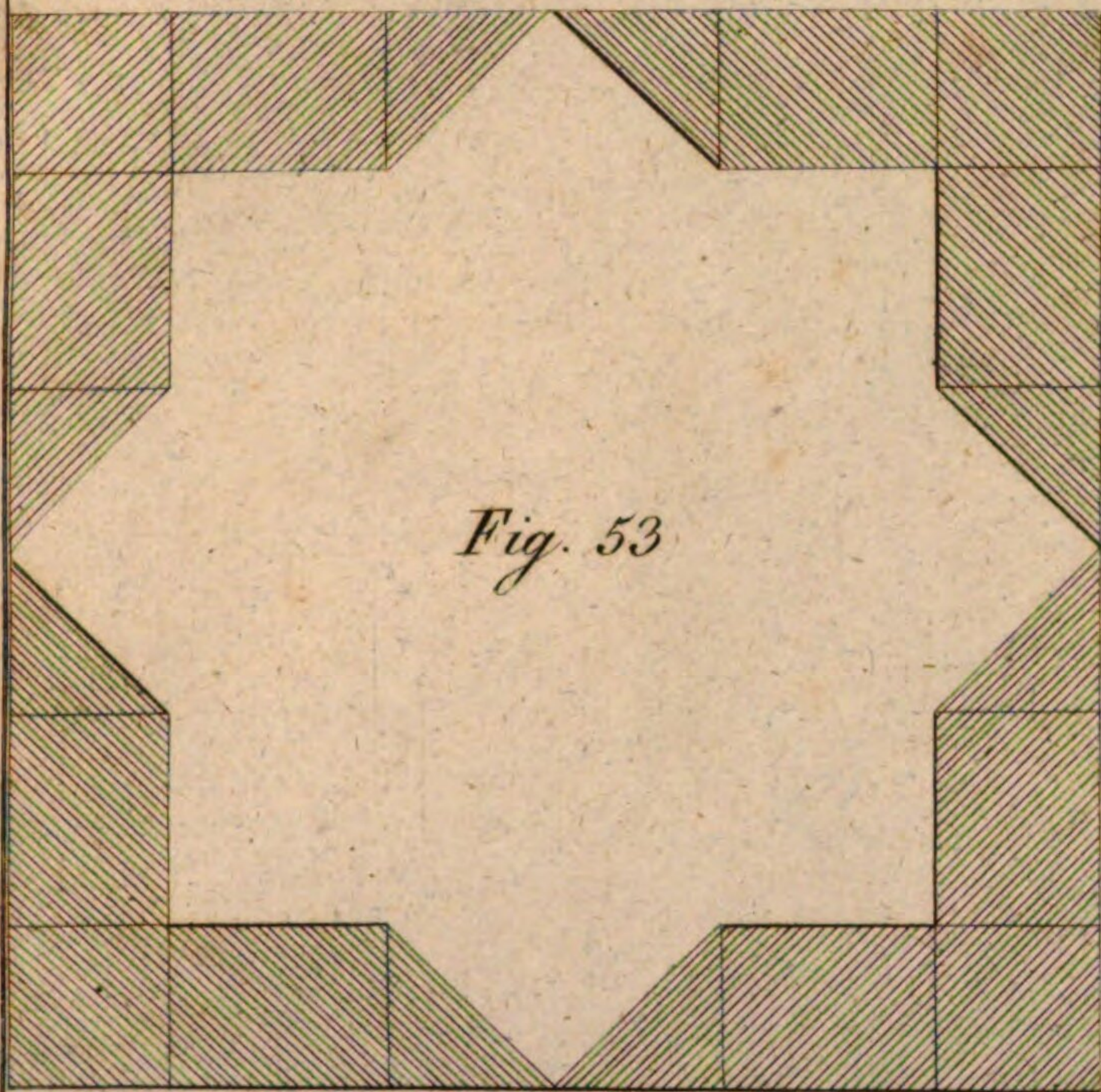


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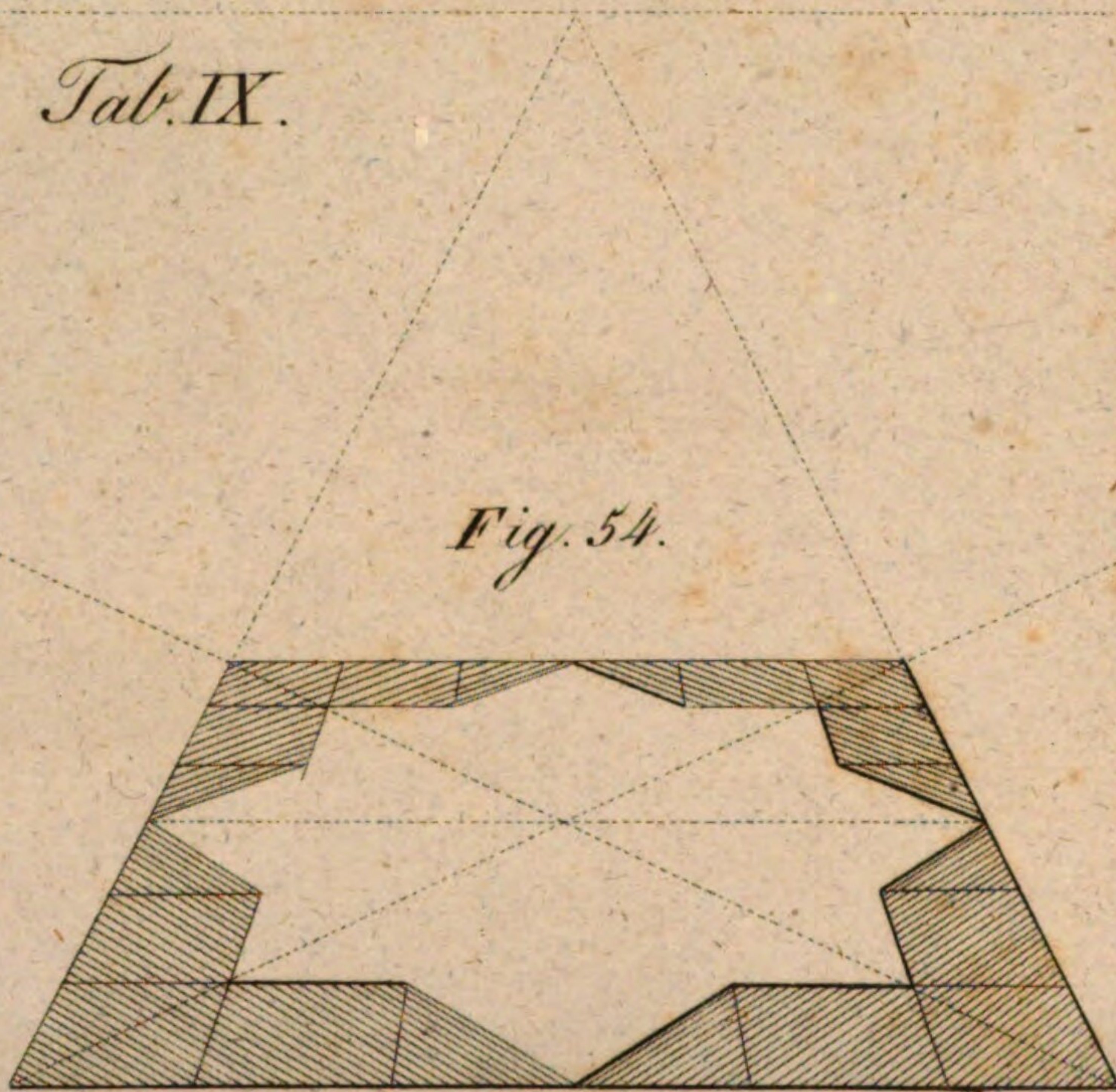


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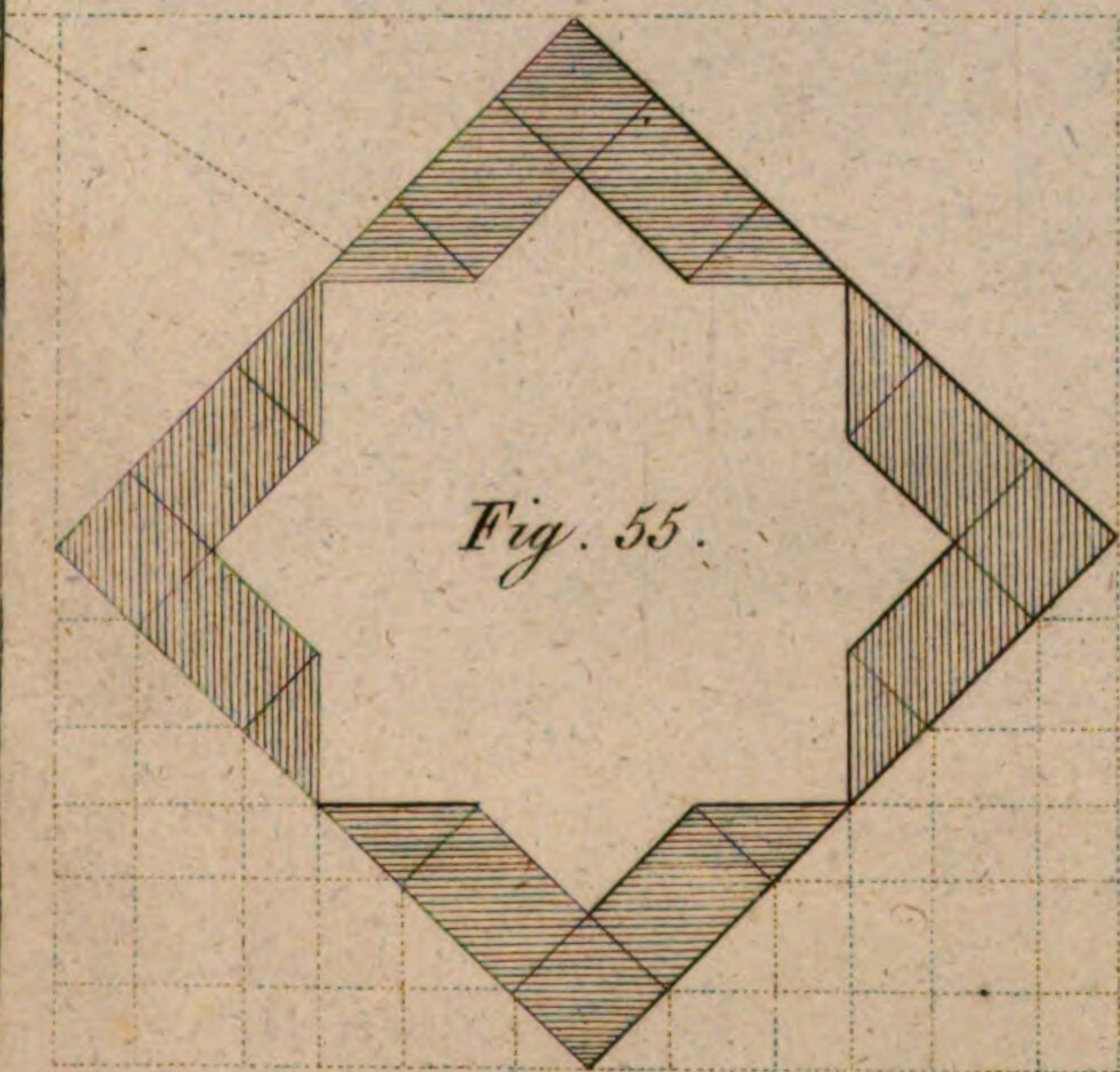
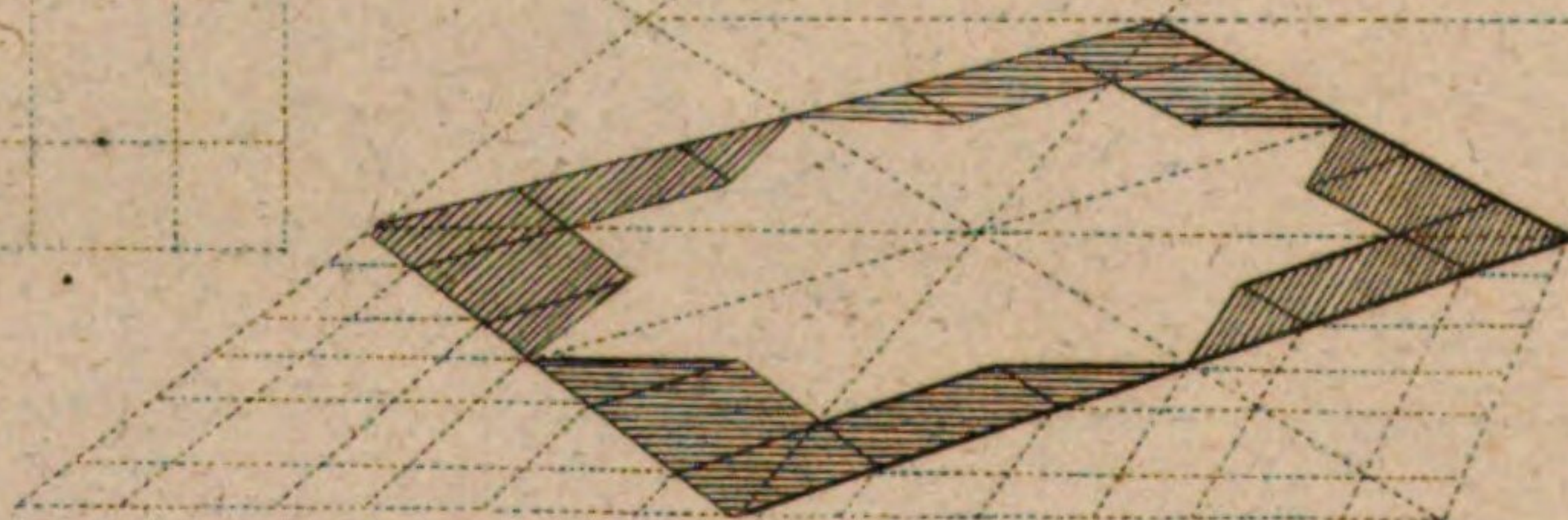


Fig. 56.



Tab. X.

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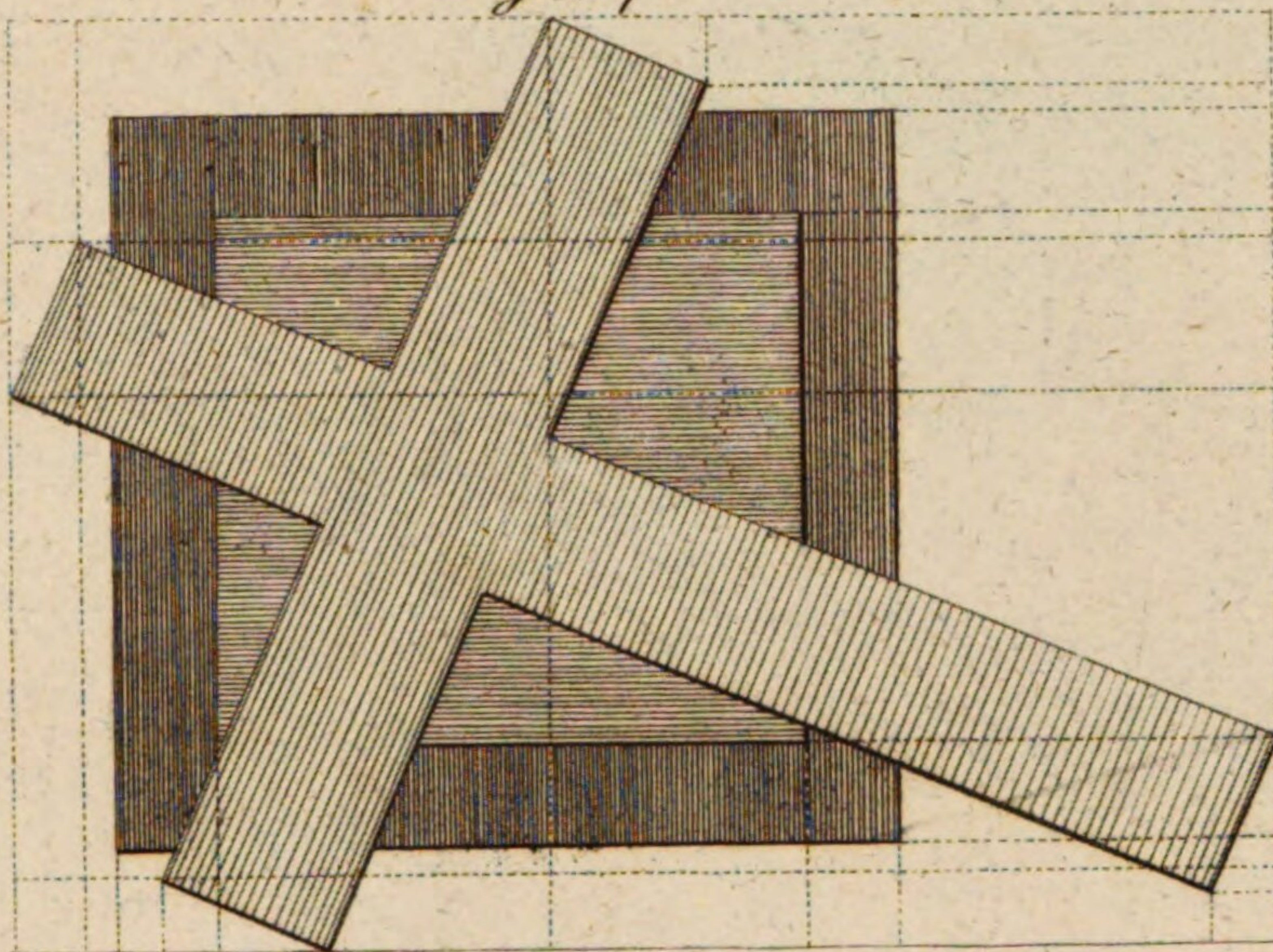
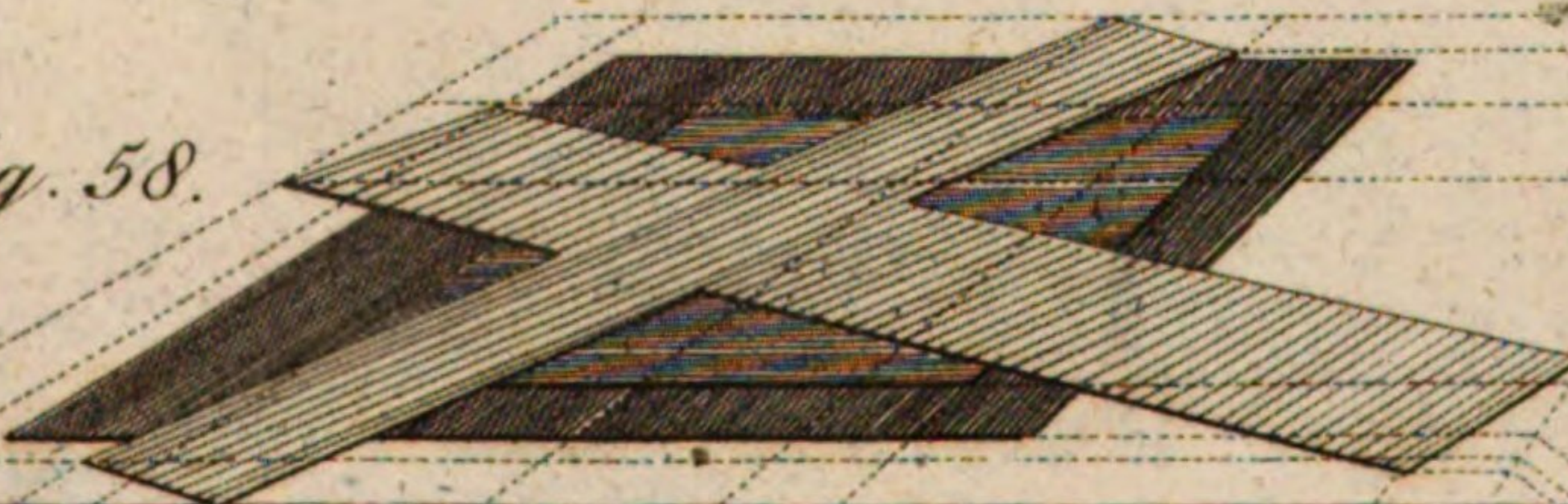


Fig. 59.



Fig. 58.



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Fig. 60.

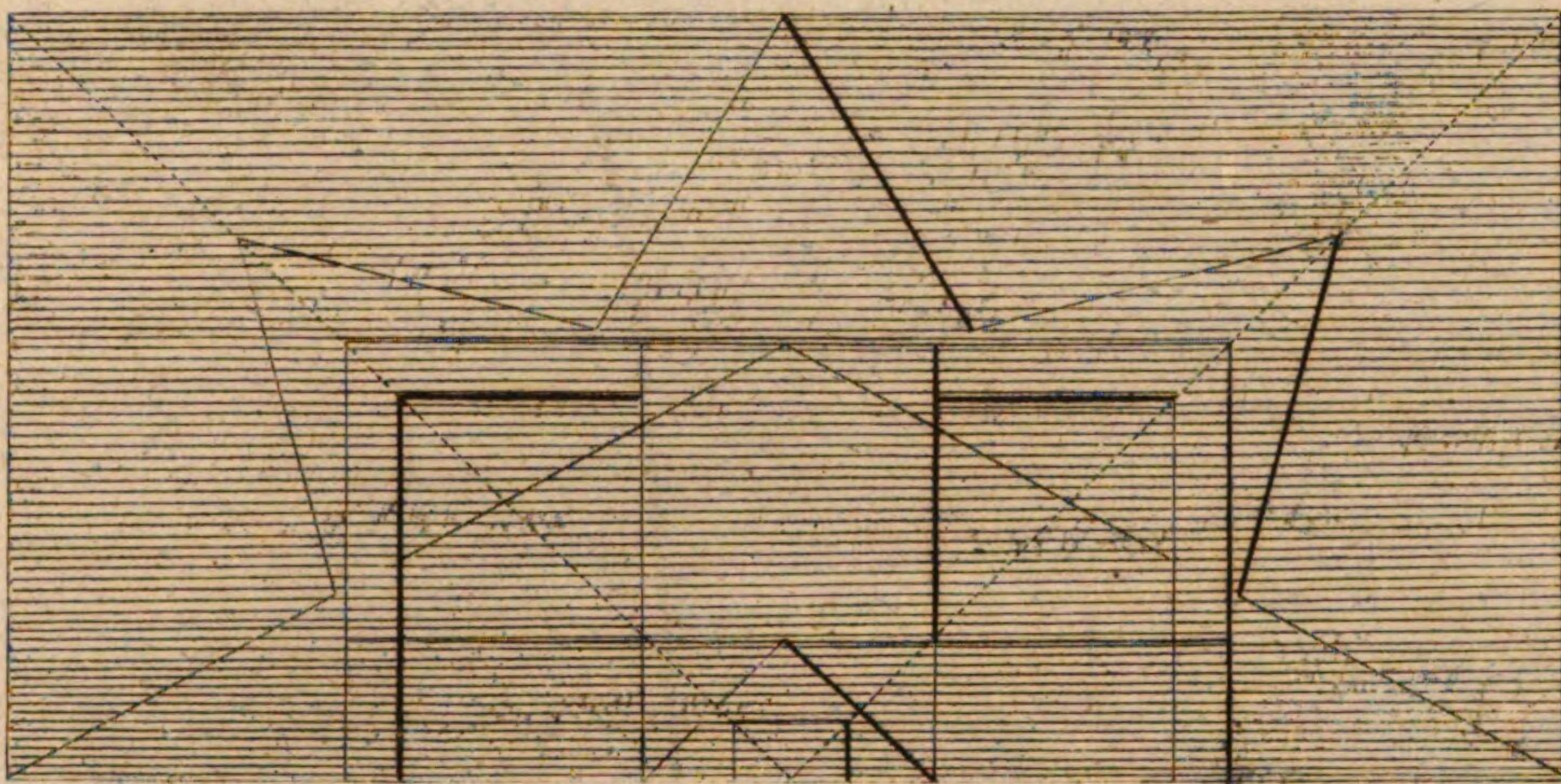
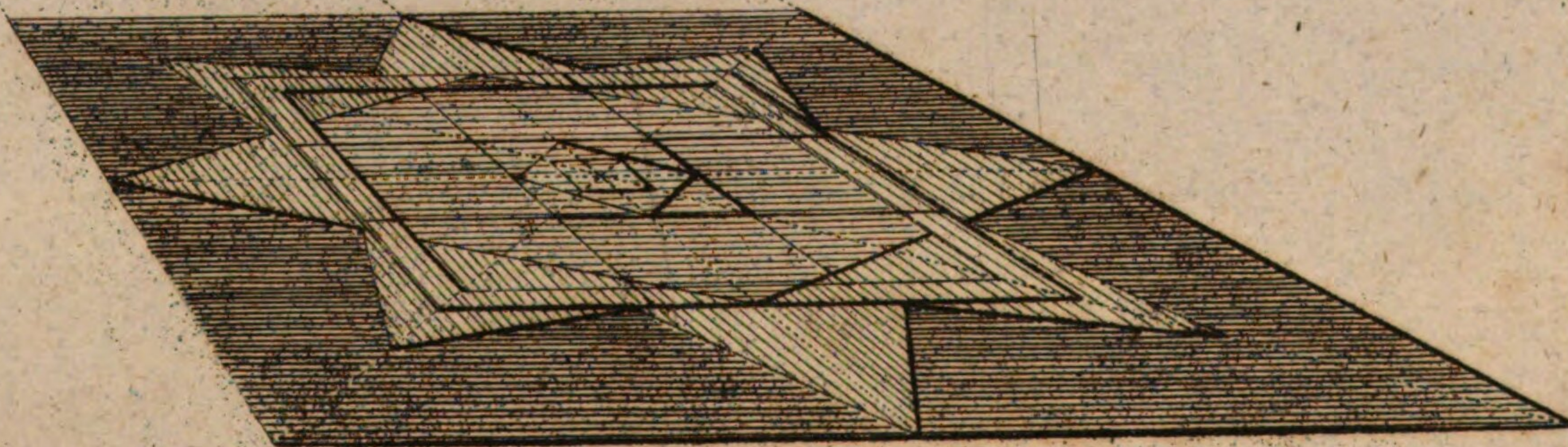


Fig. 61.



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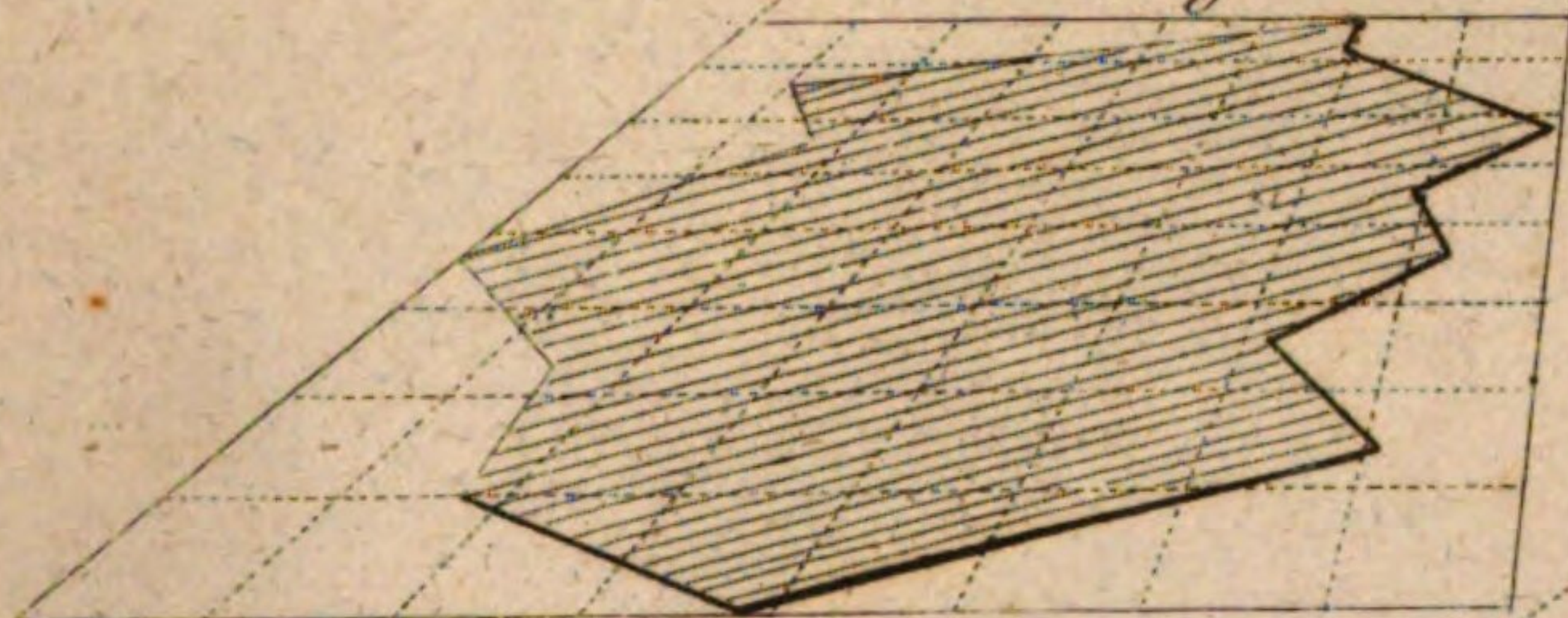


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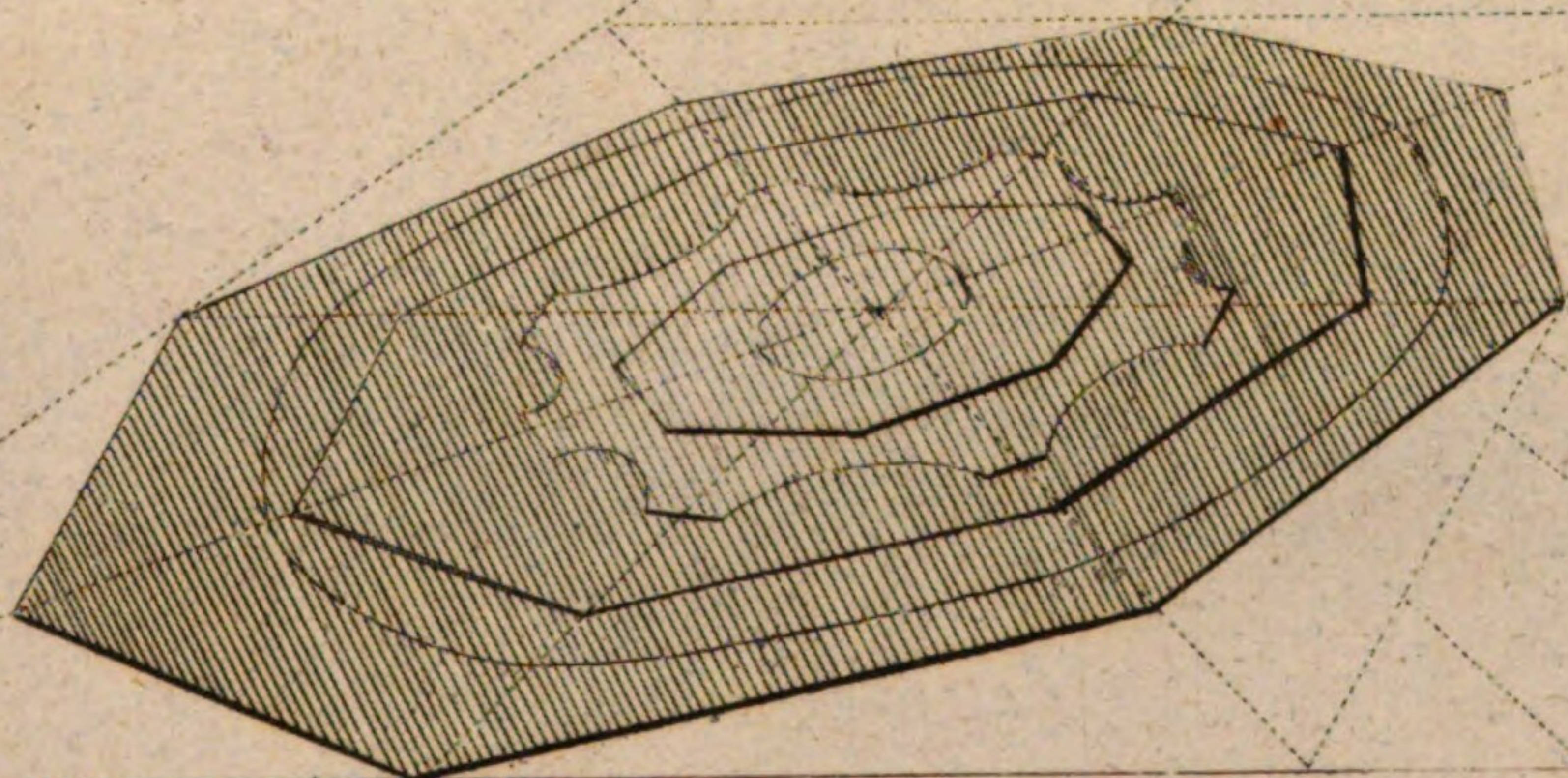


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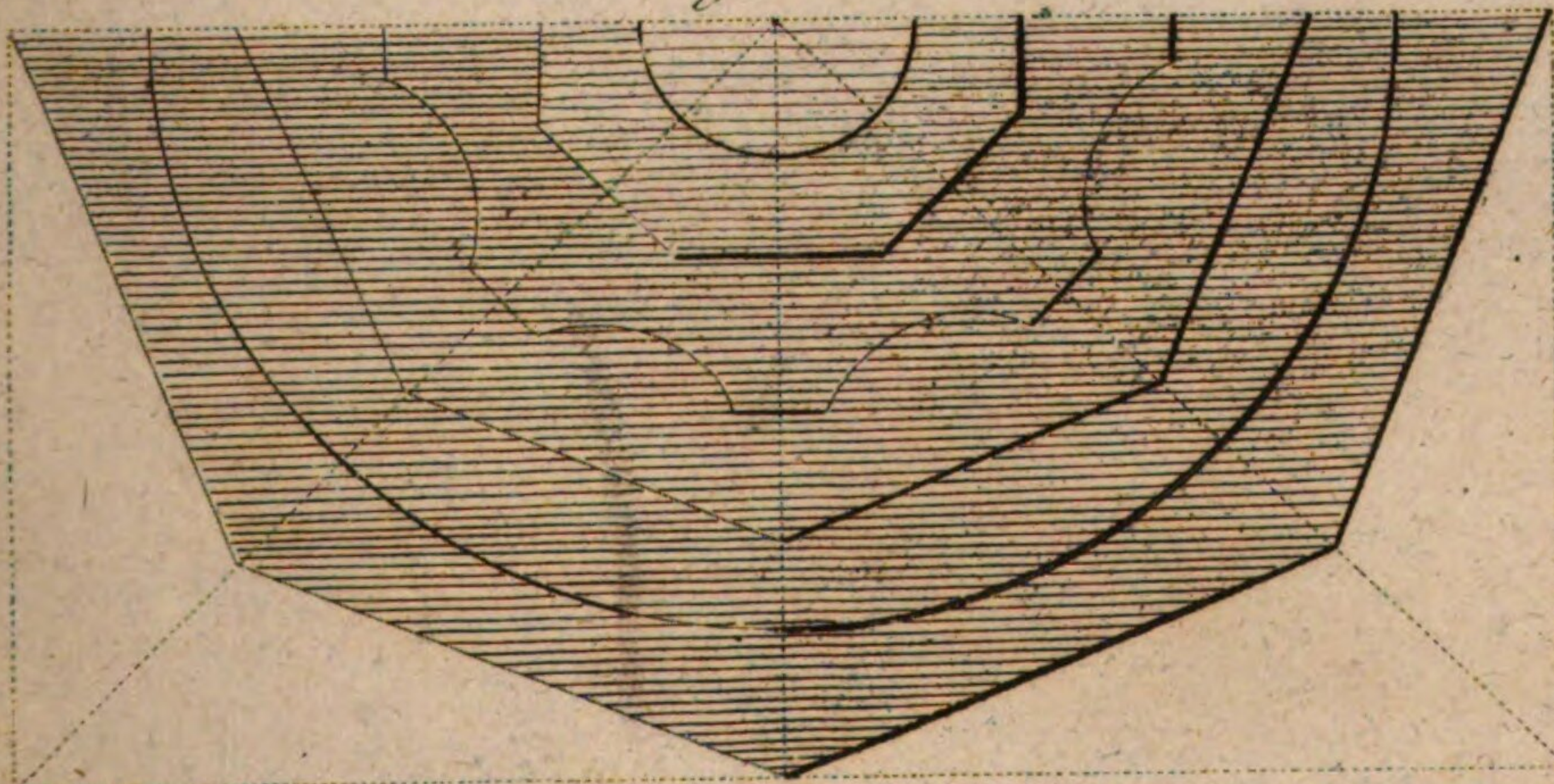
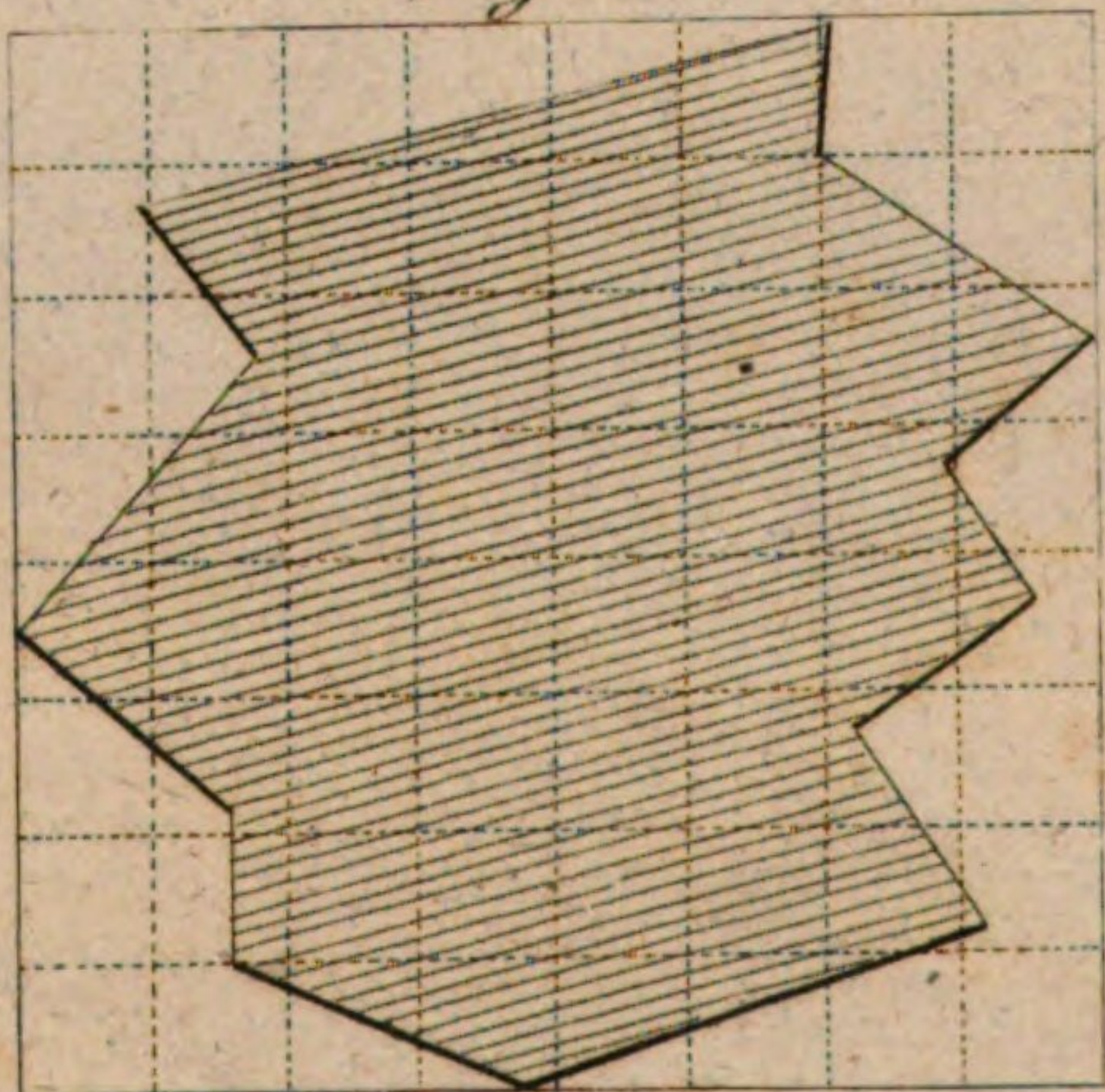


Fig. 64.



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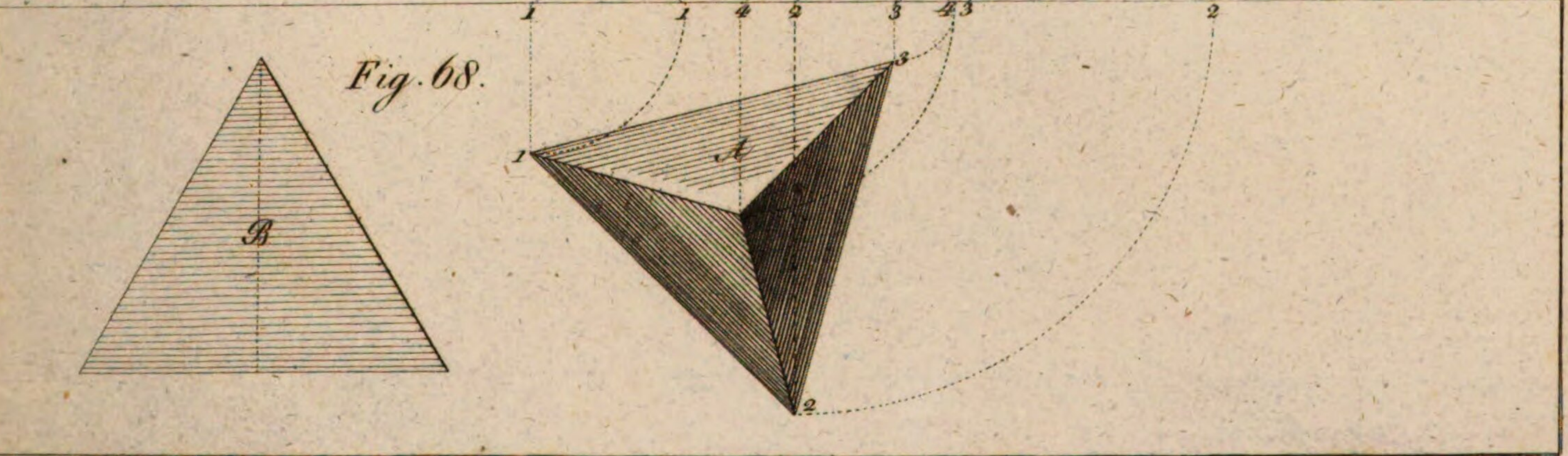
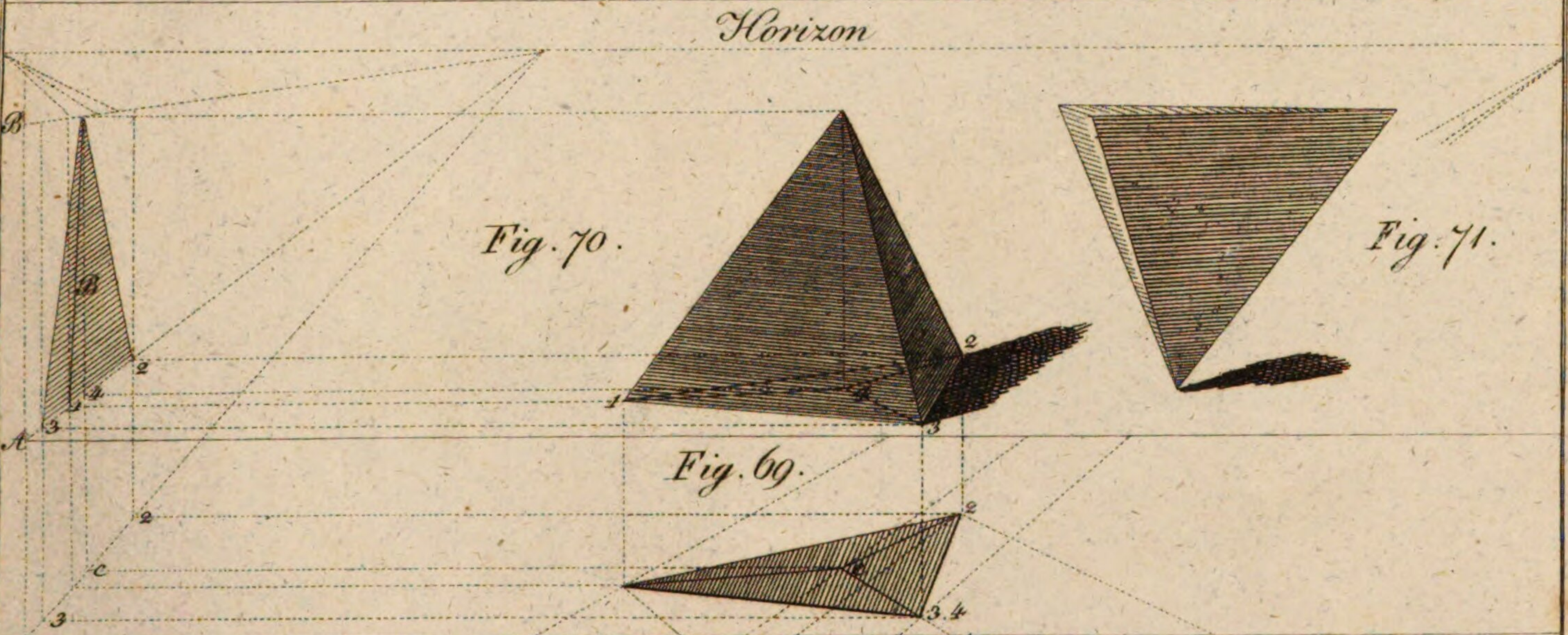
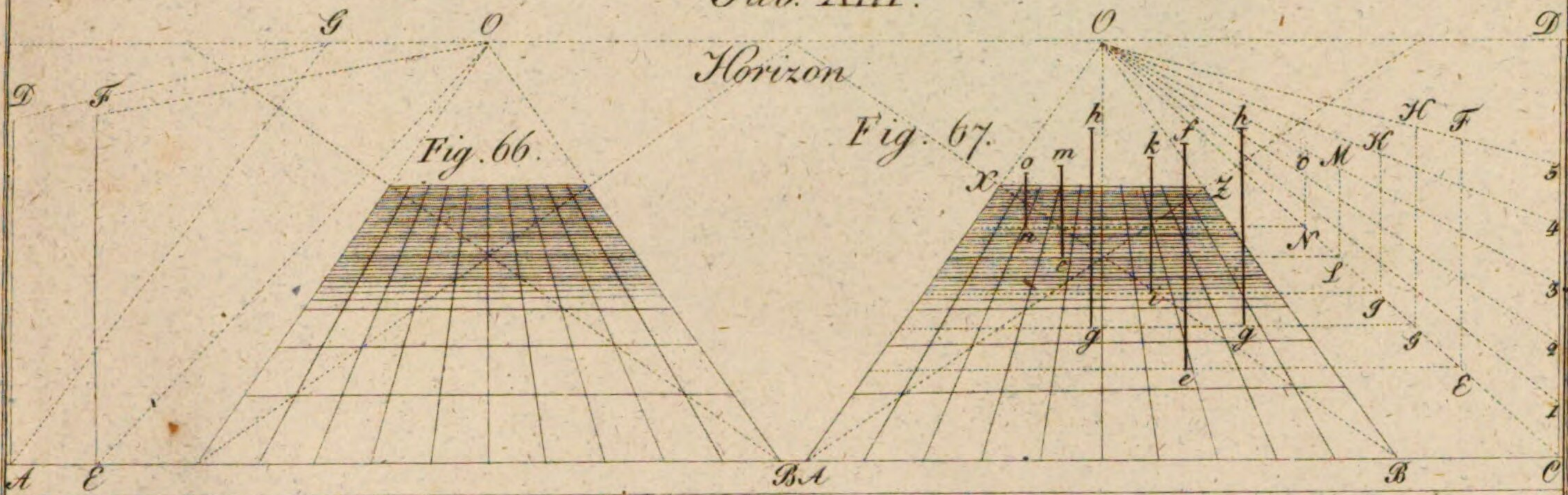


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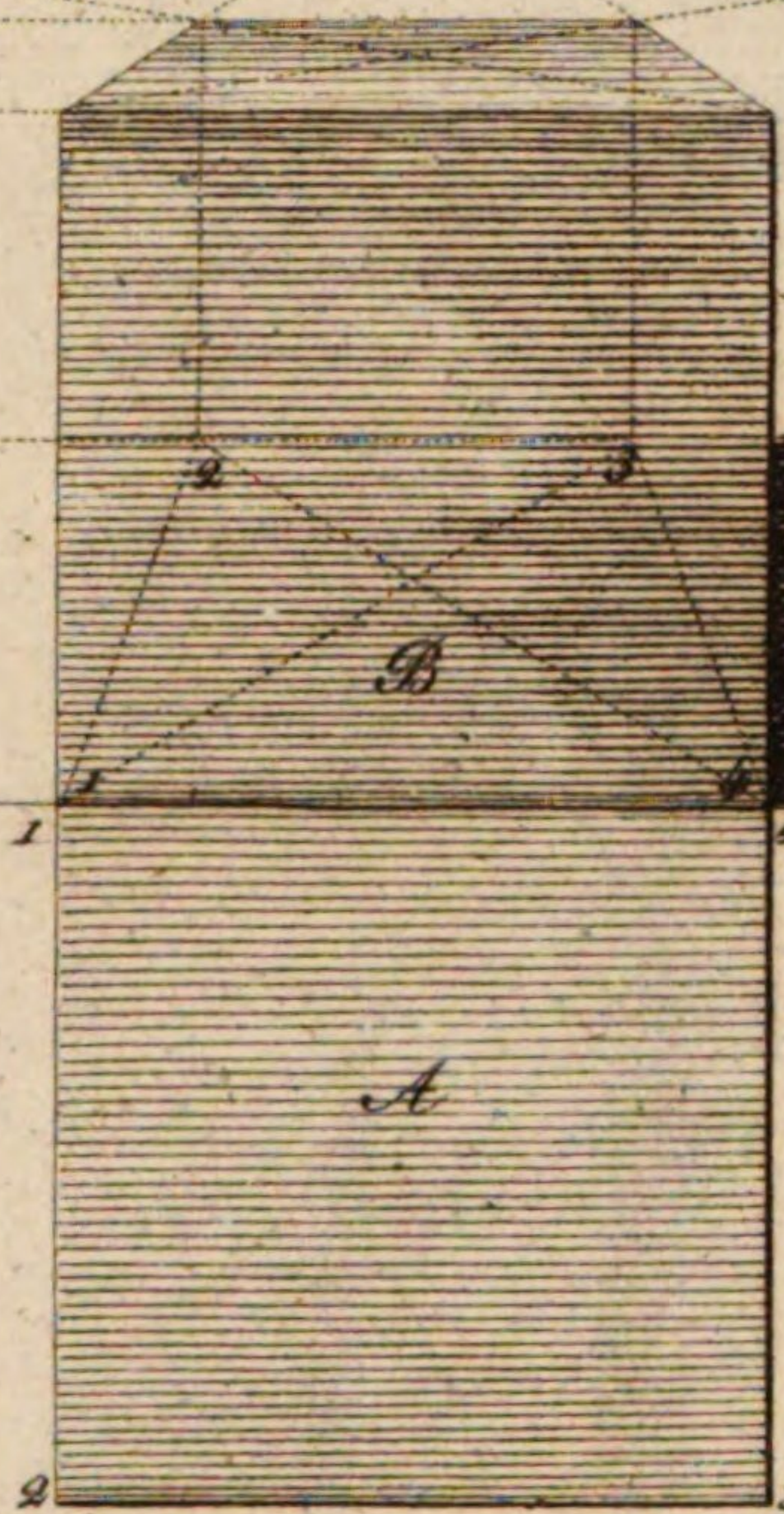


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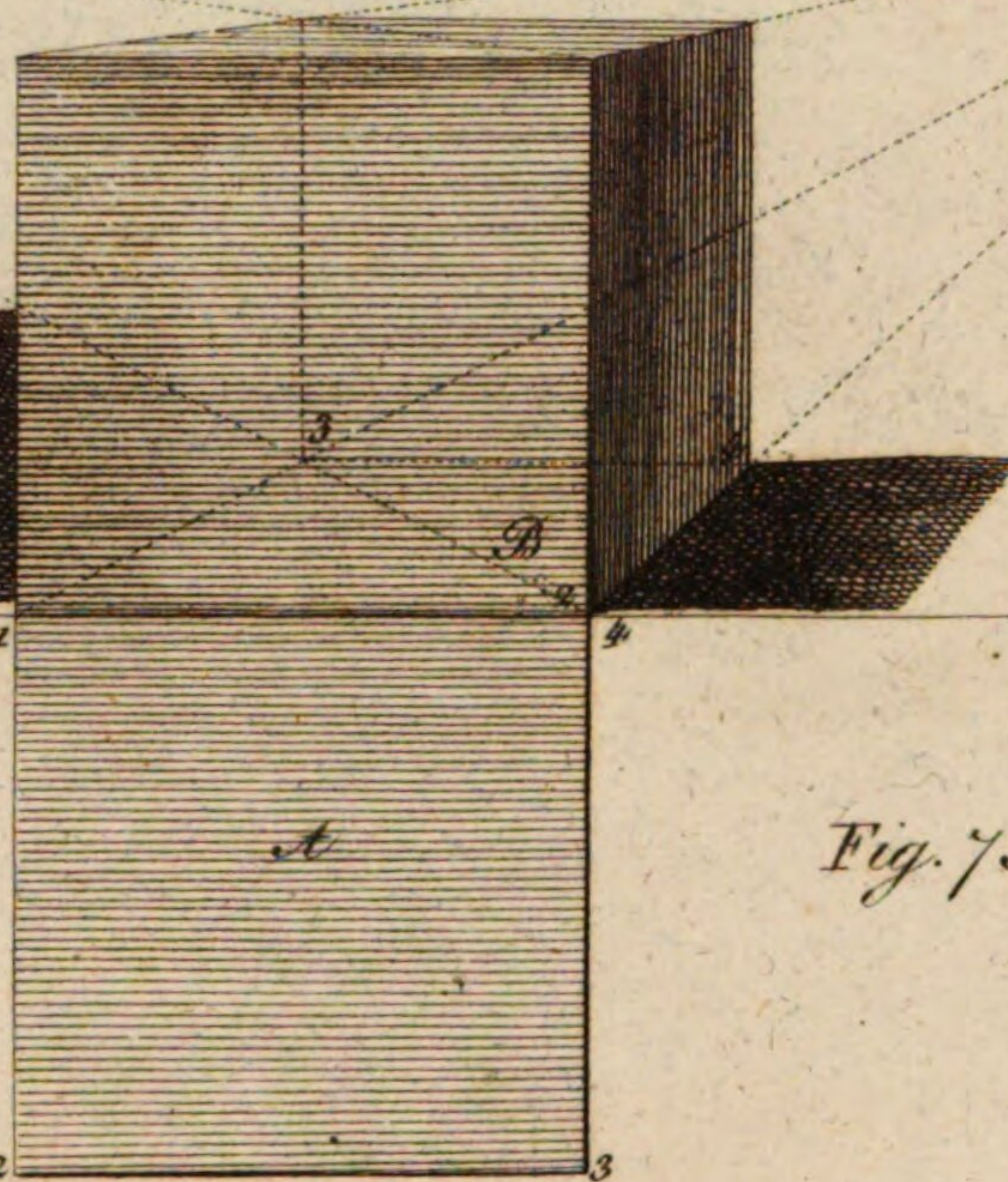


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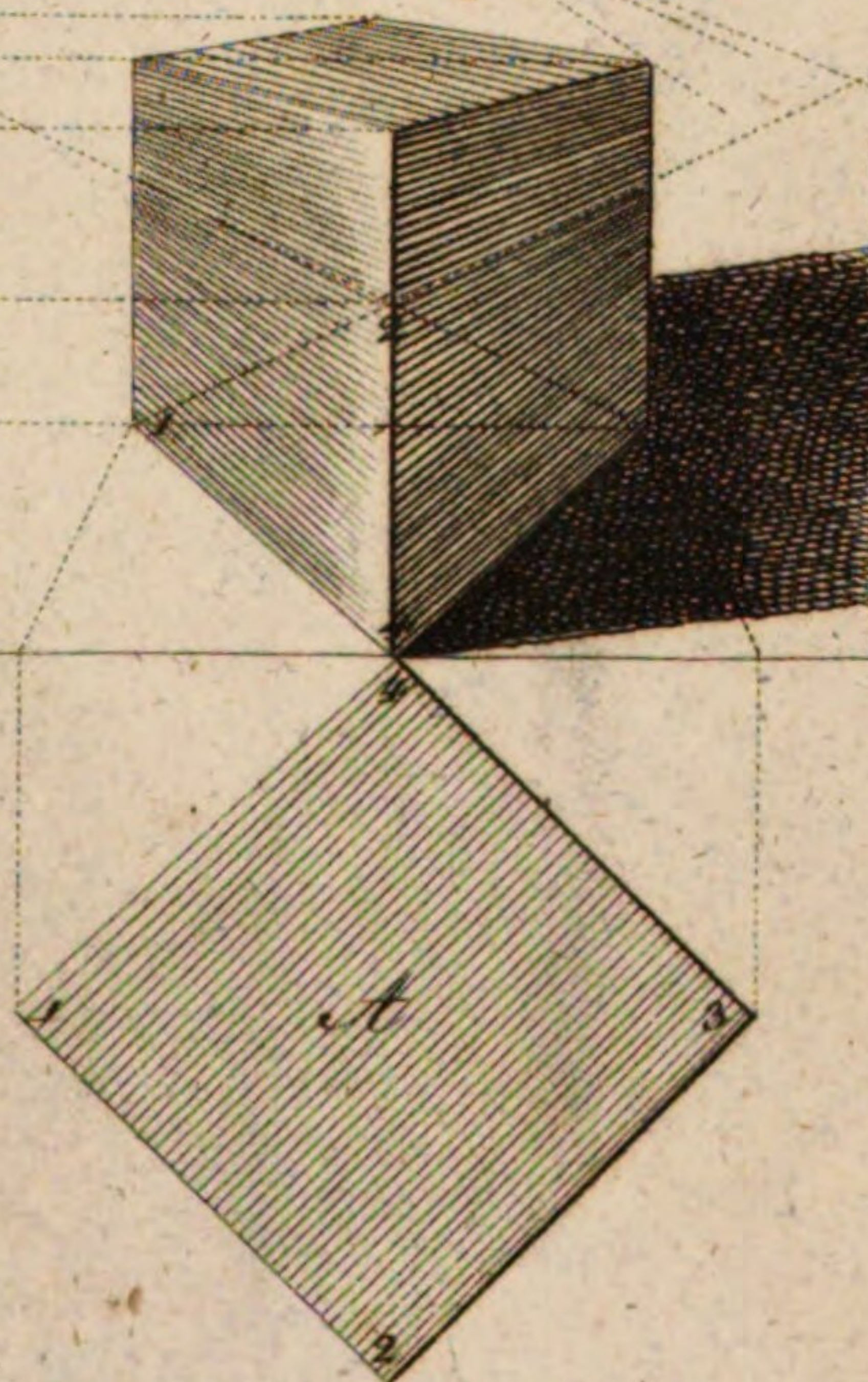
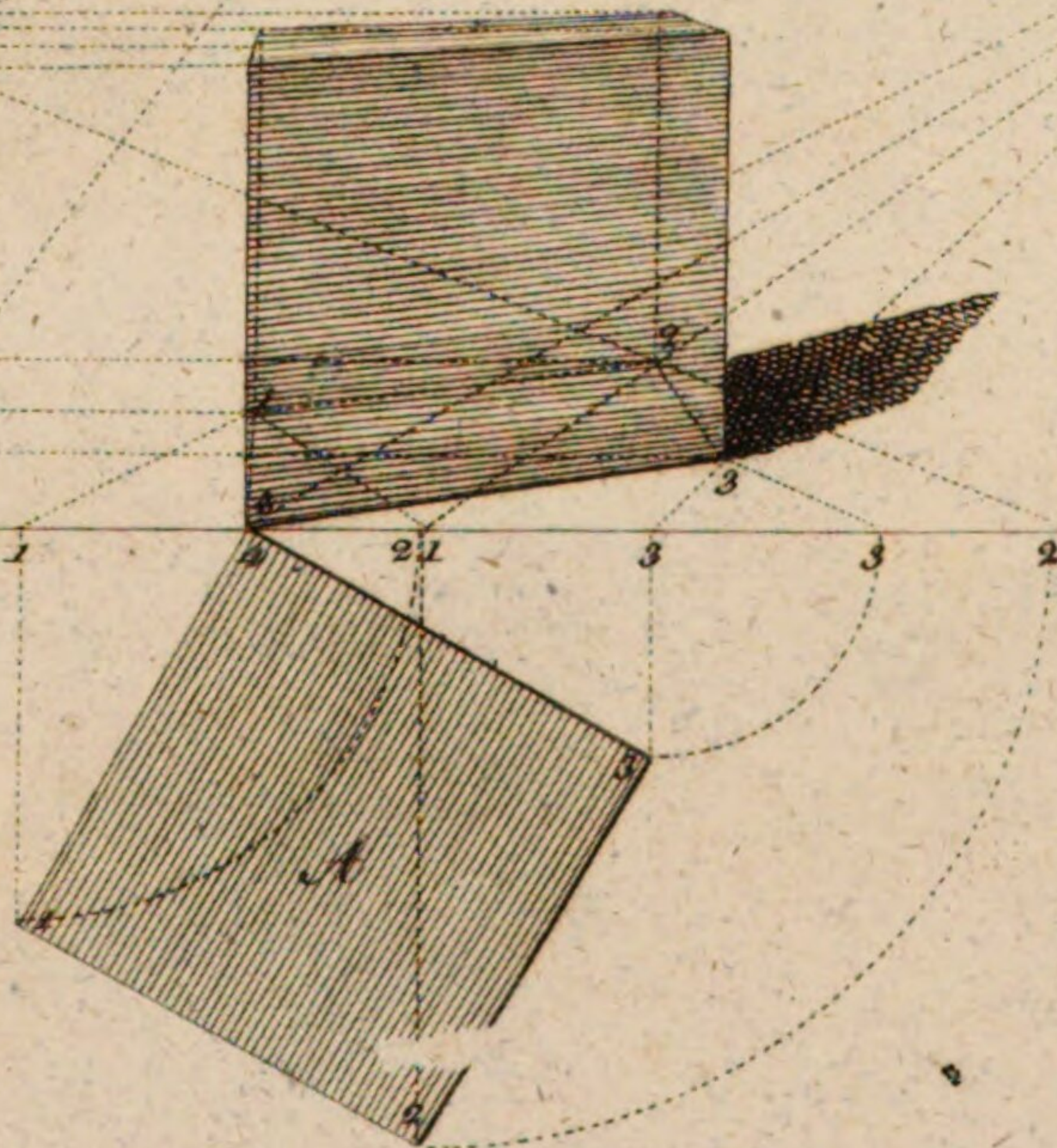


Fig. 75.



Tab. XV.



Fig. 79.

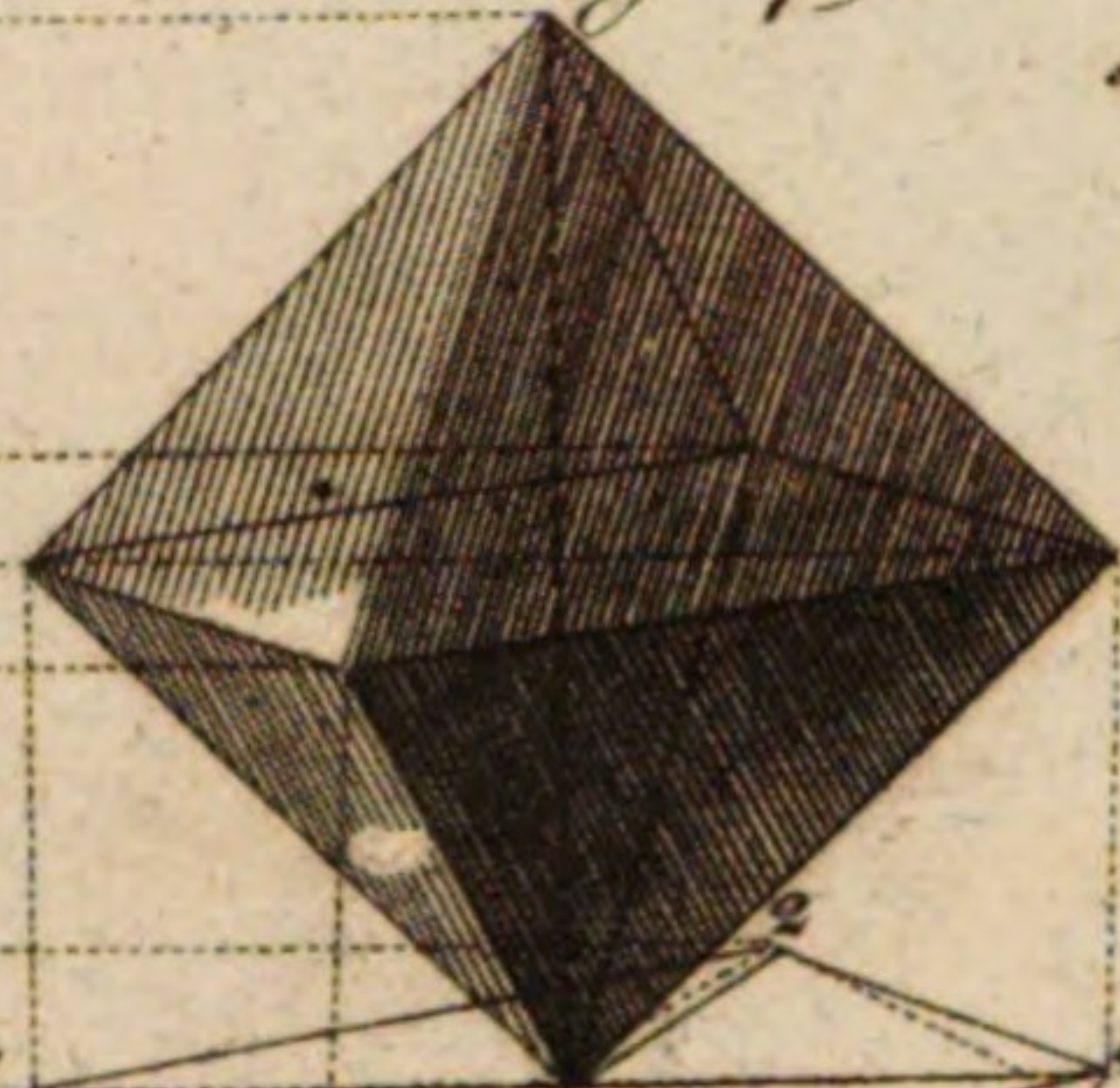


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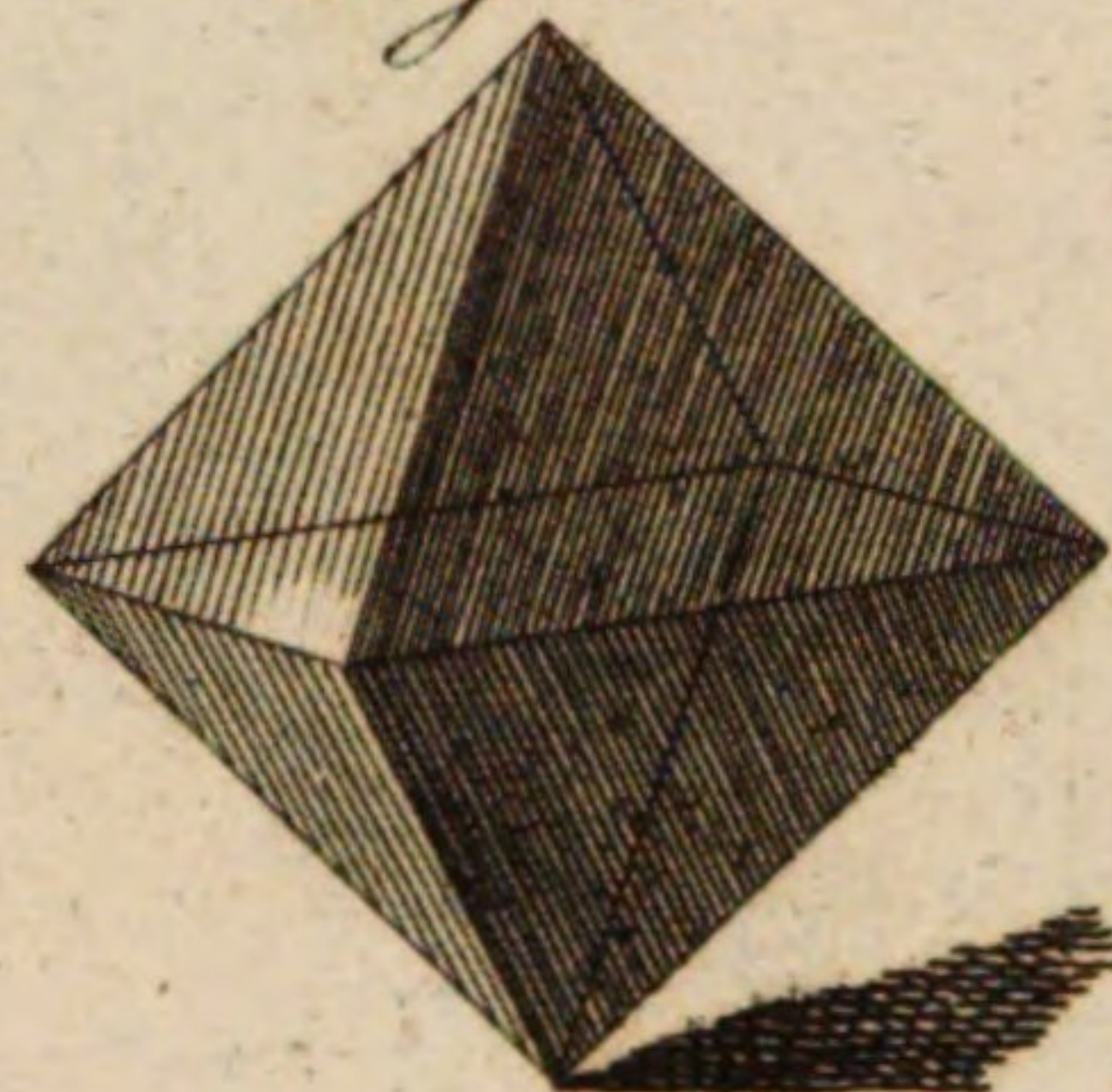


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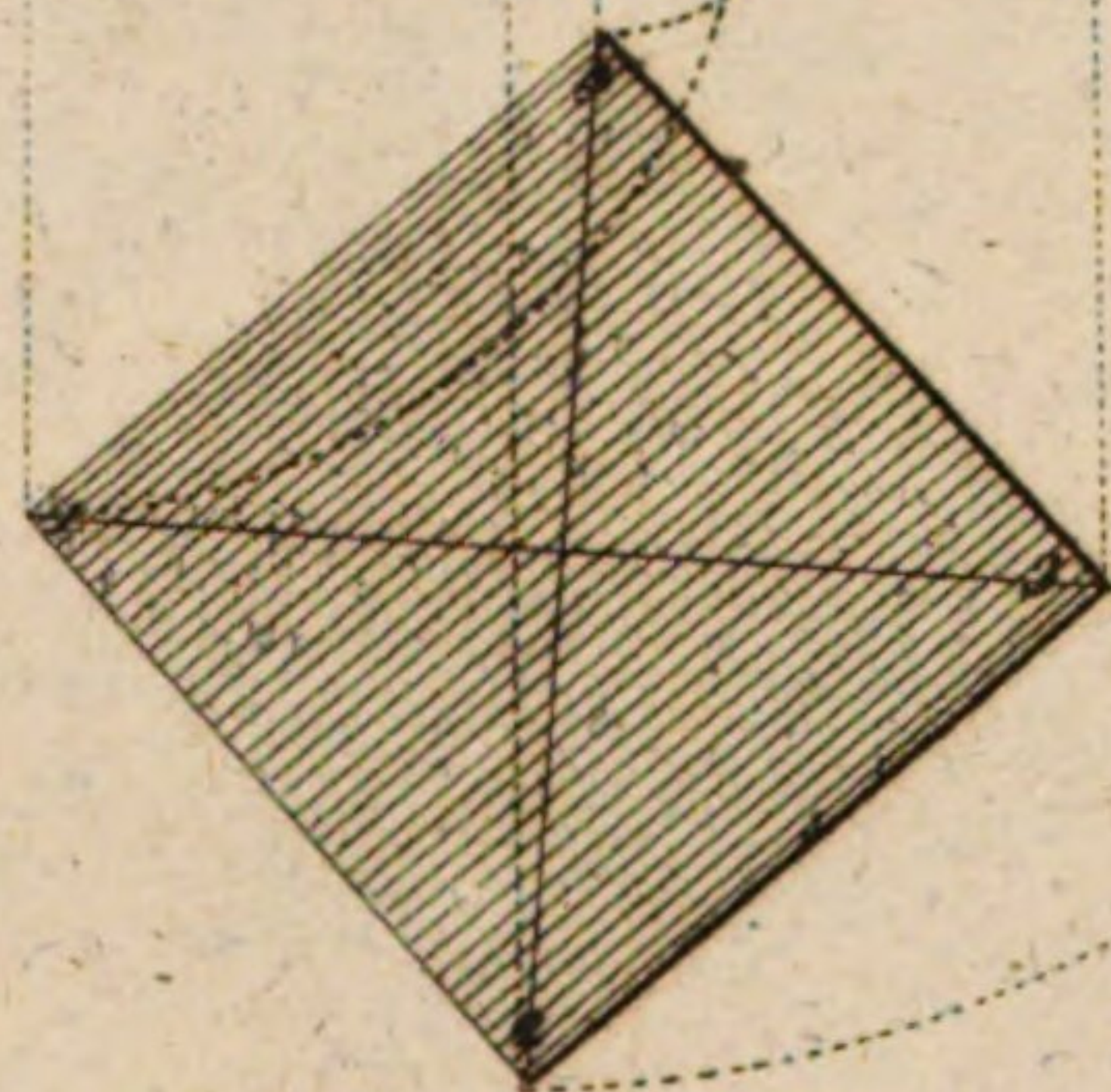


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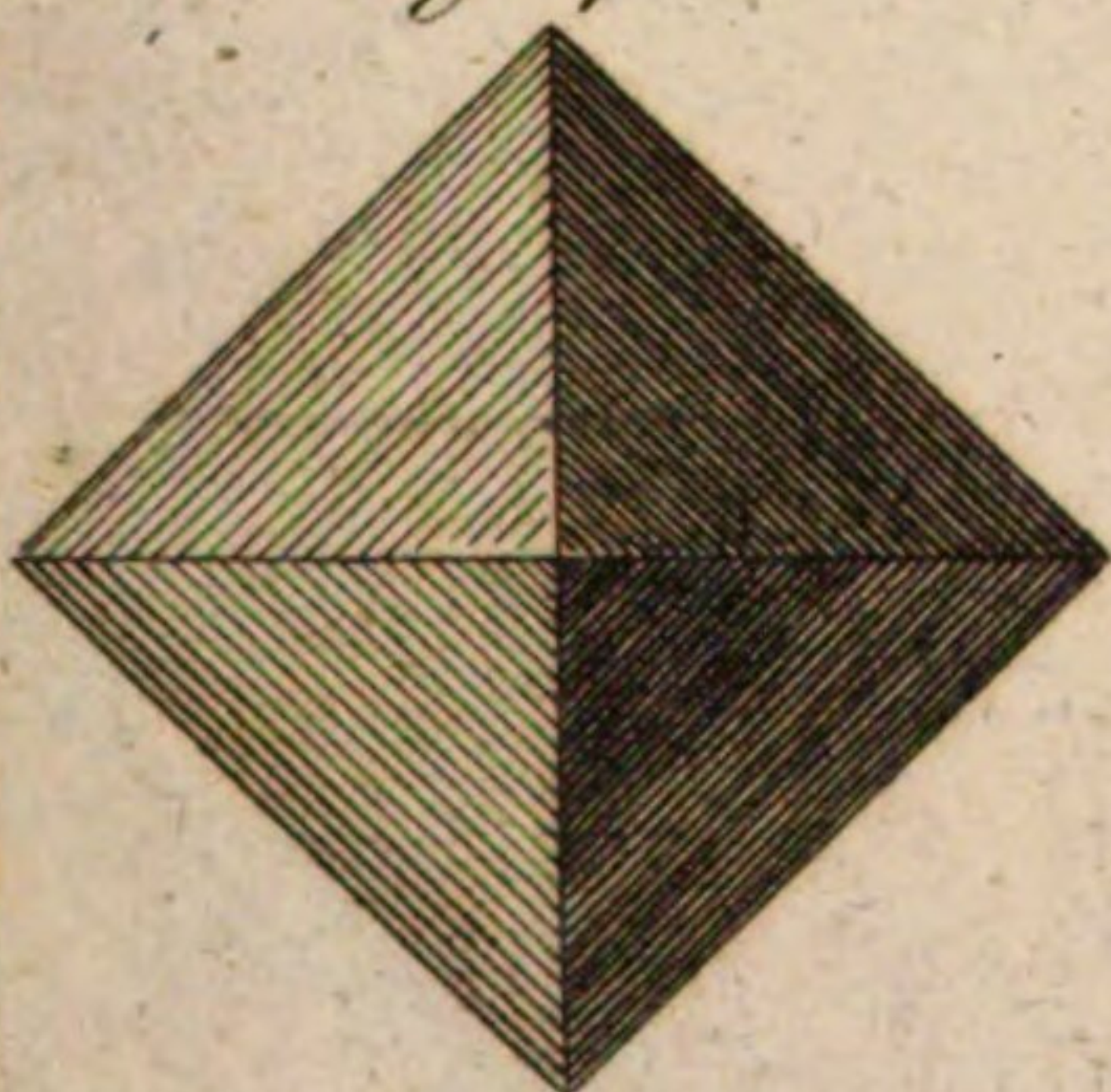


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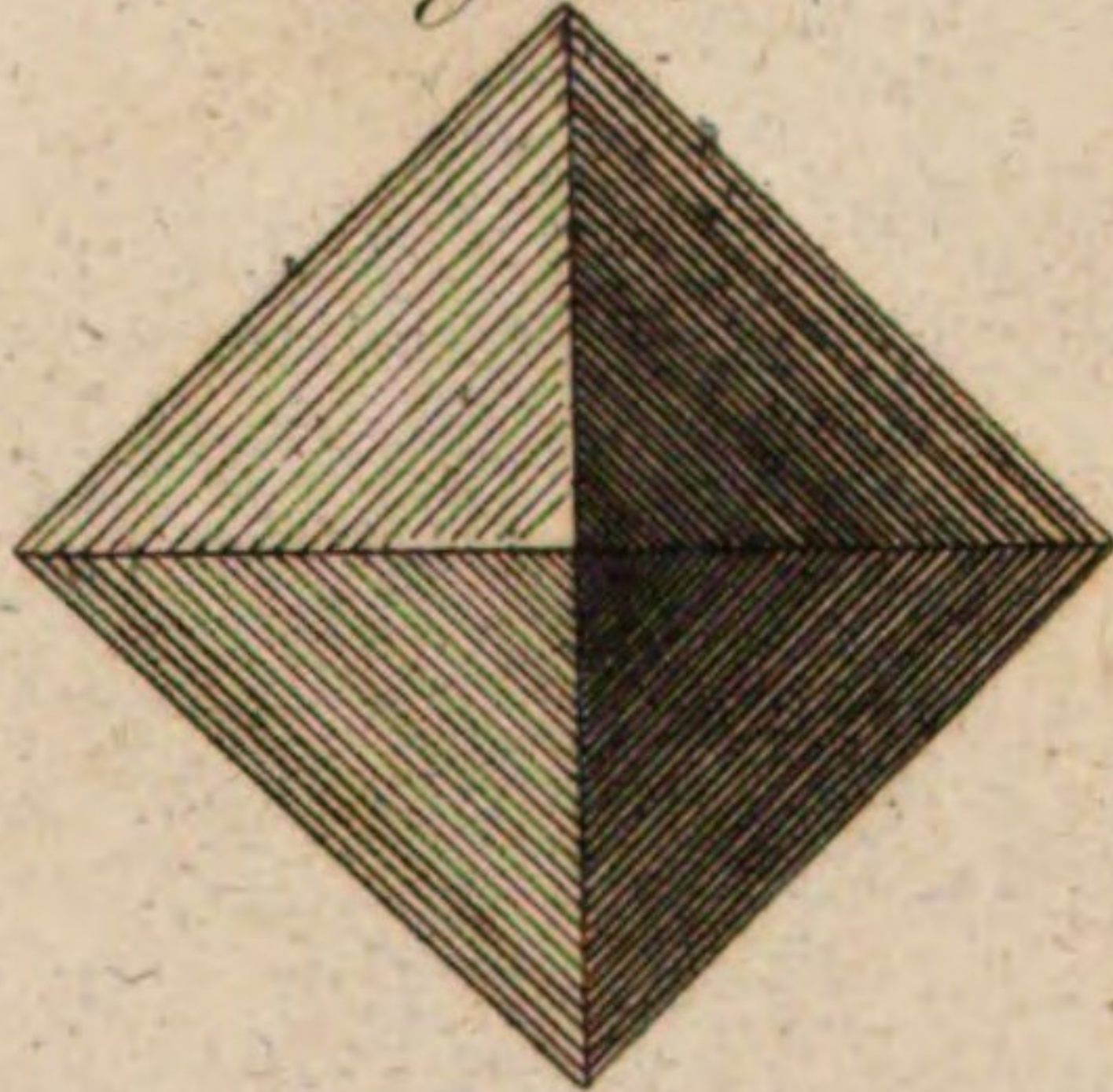


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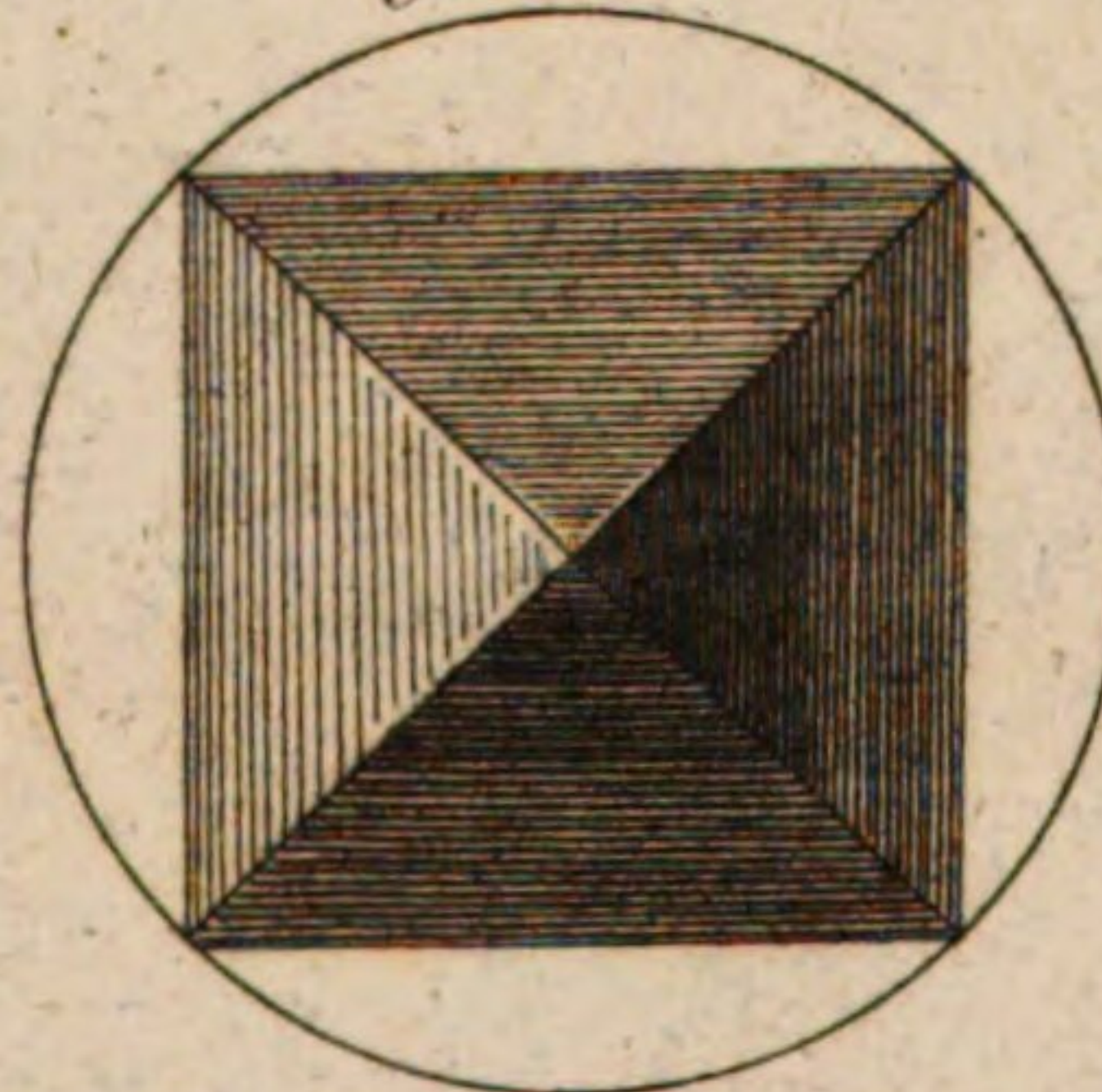
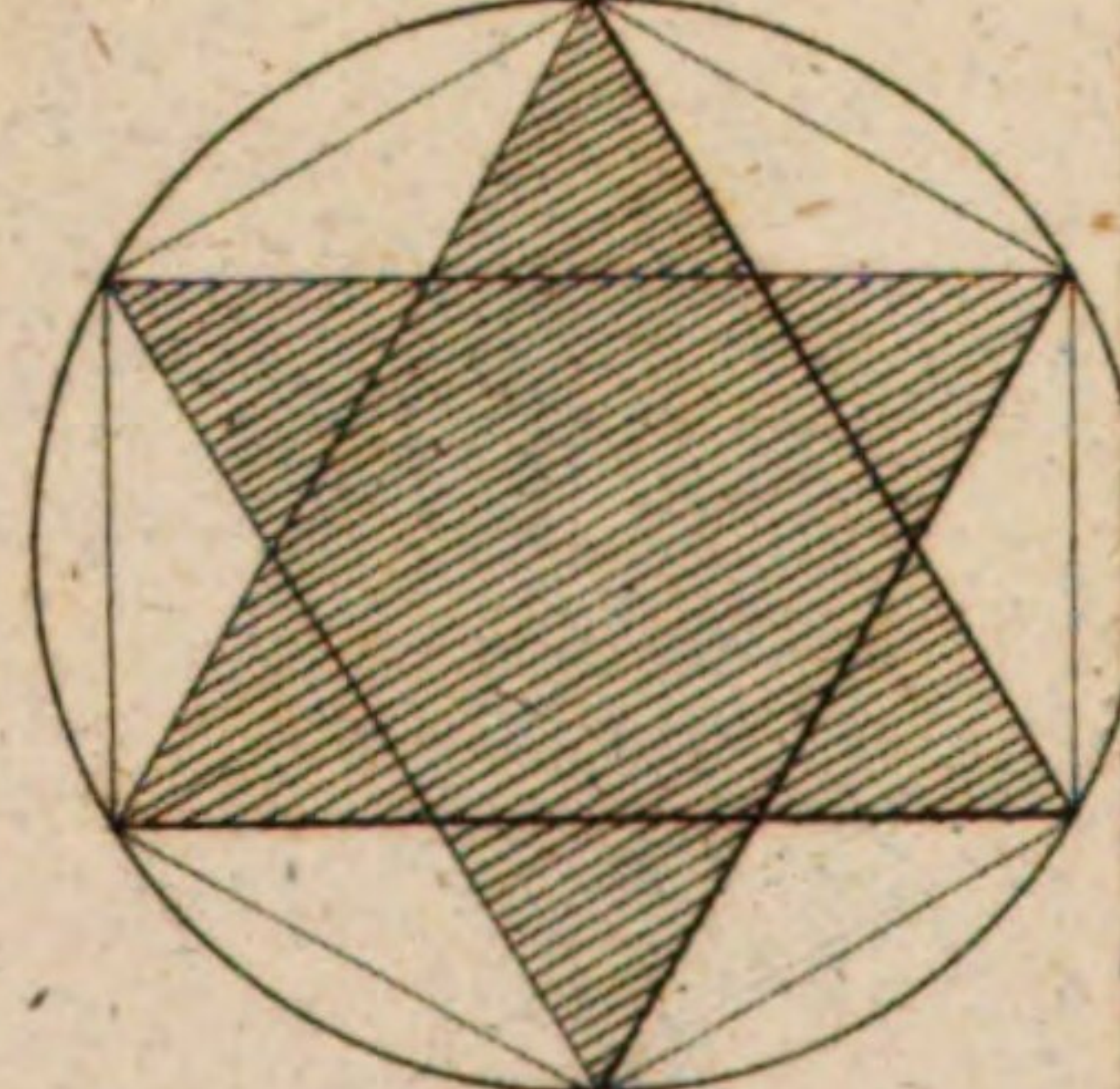


Fig. 82.



Tab. XVI.

Fig. 84.

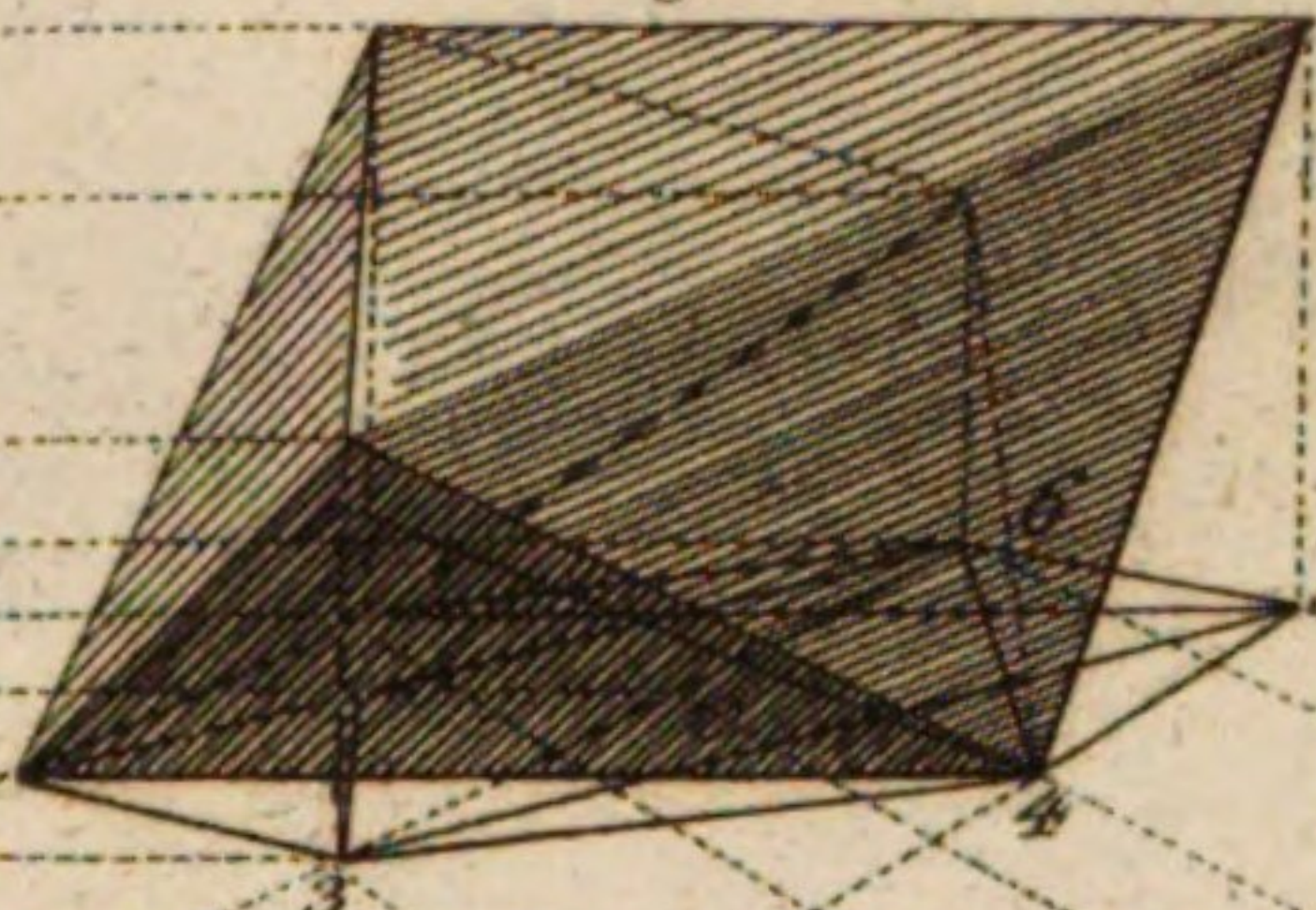


Fig. 84.^a

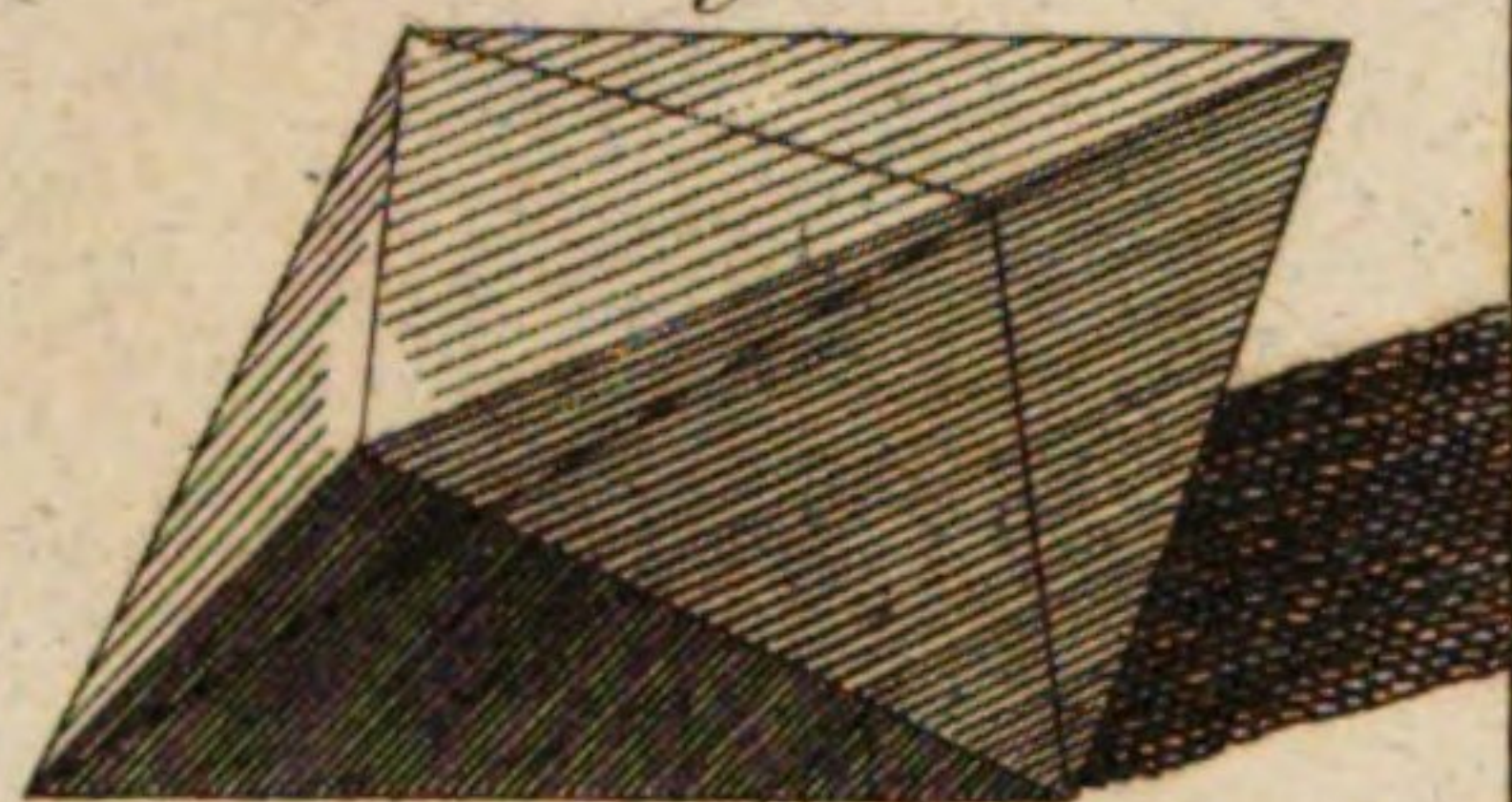


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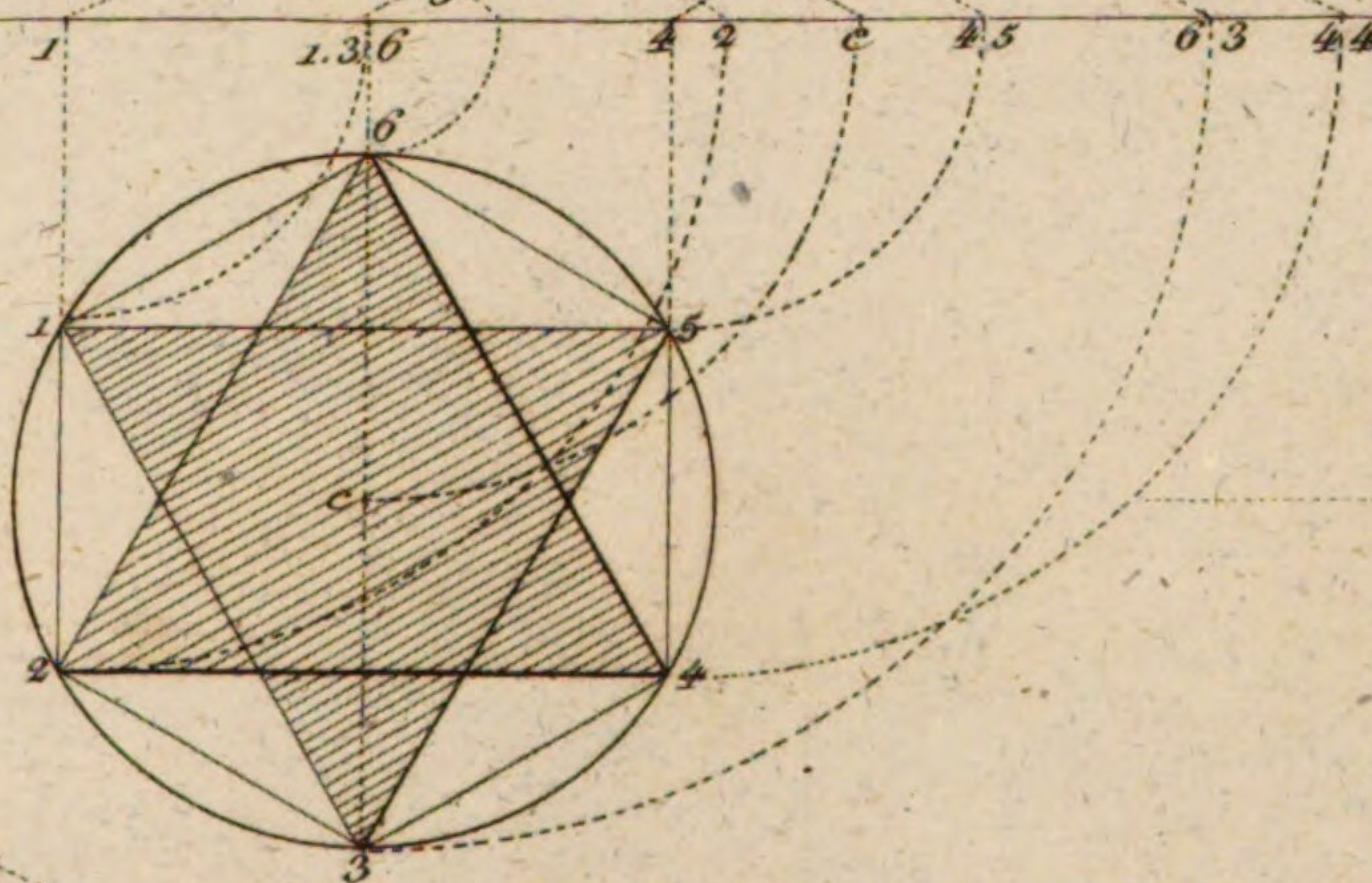


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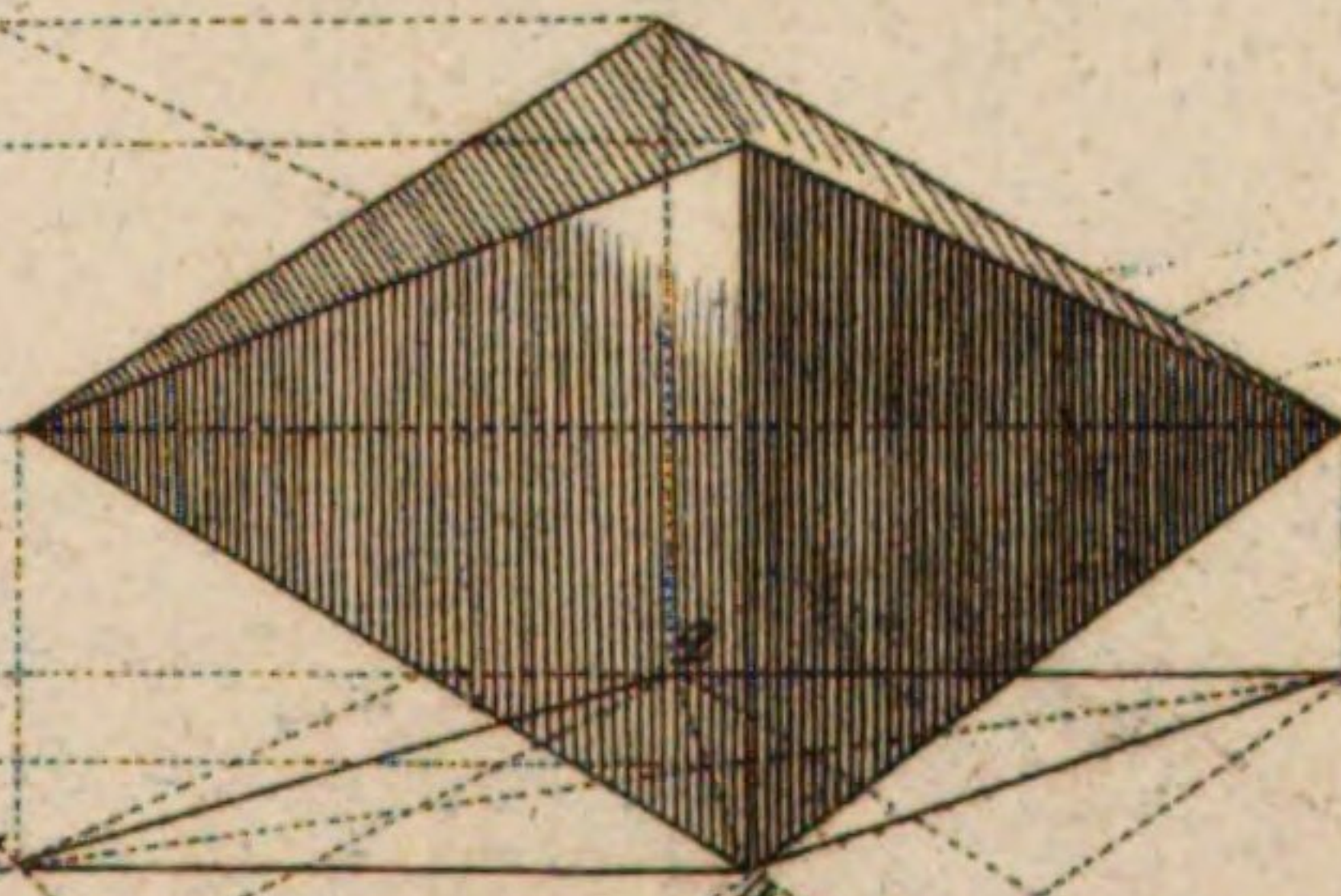
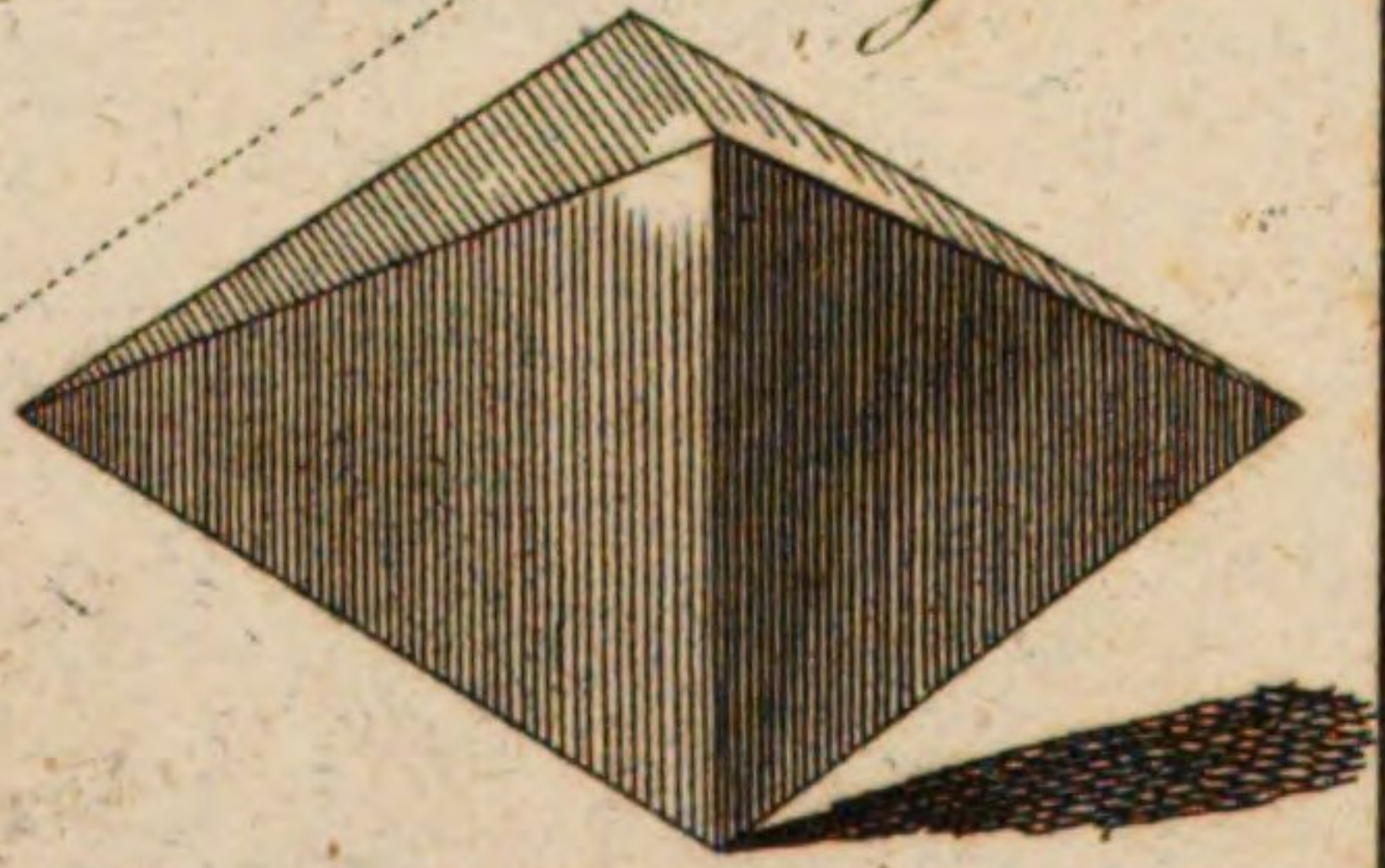


Fig. 86.



Tab. XVII.

Fig. 88.

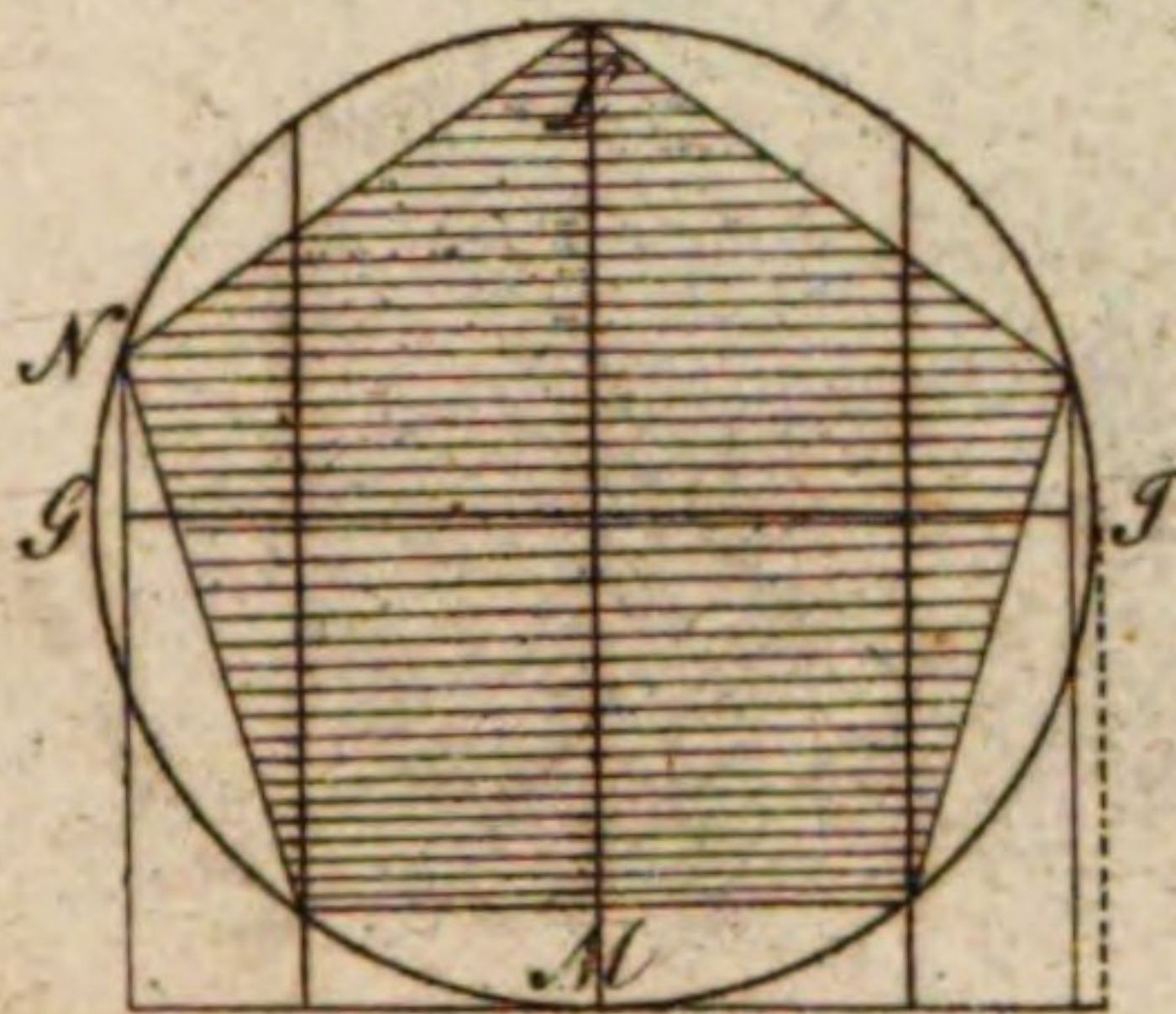
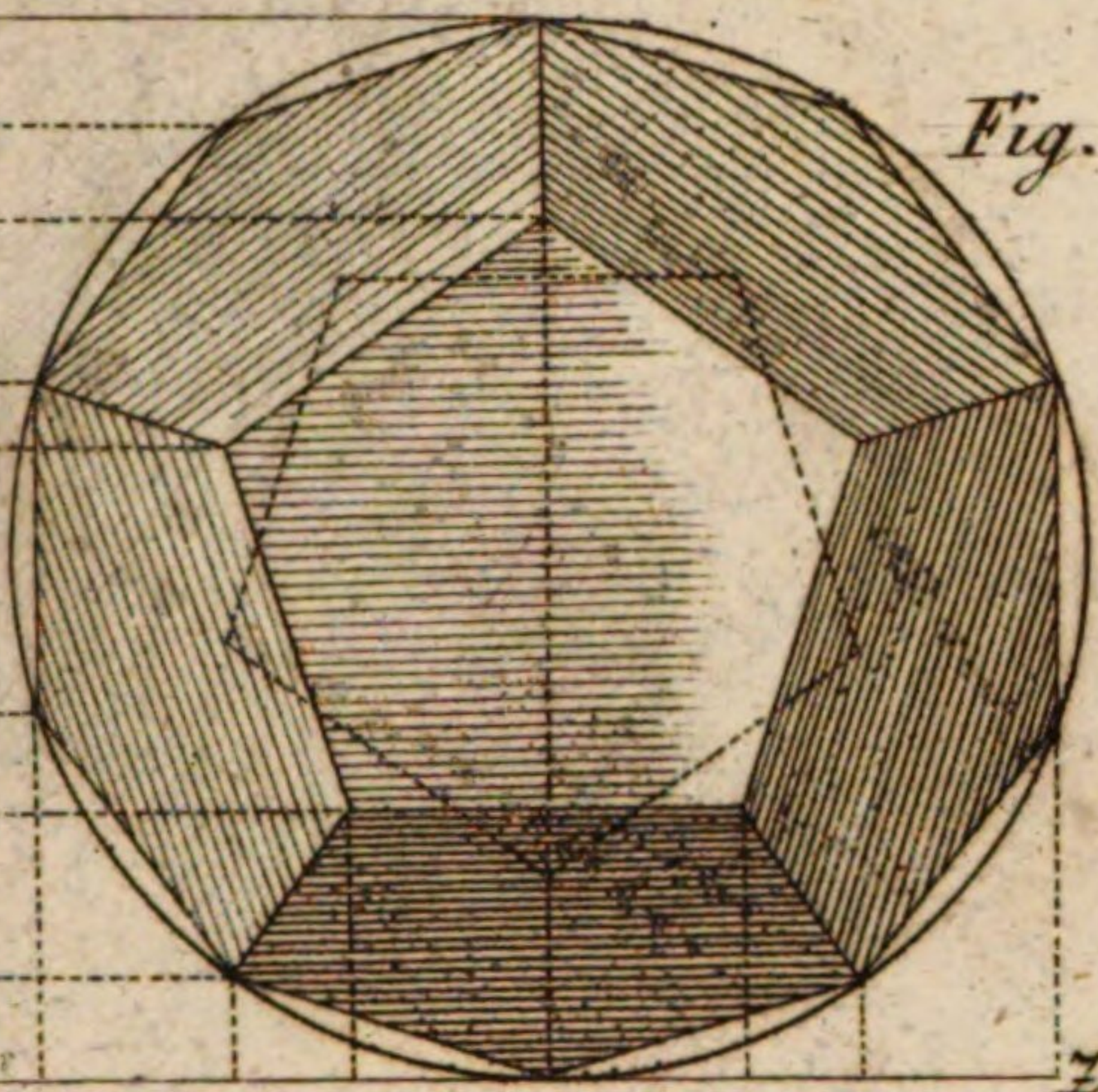


Fig. 87.

Fig. 89.

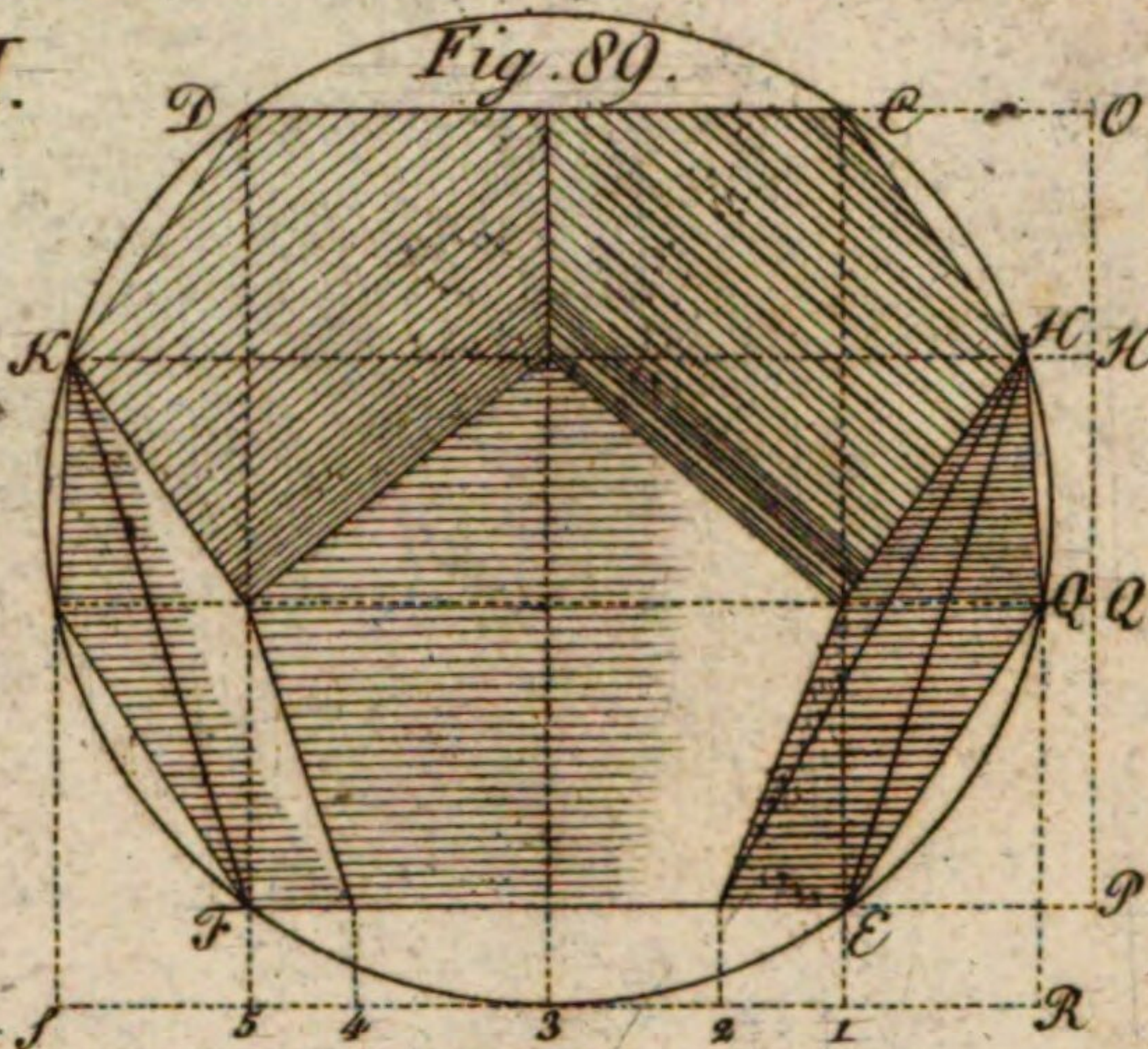


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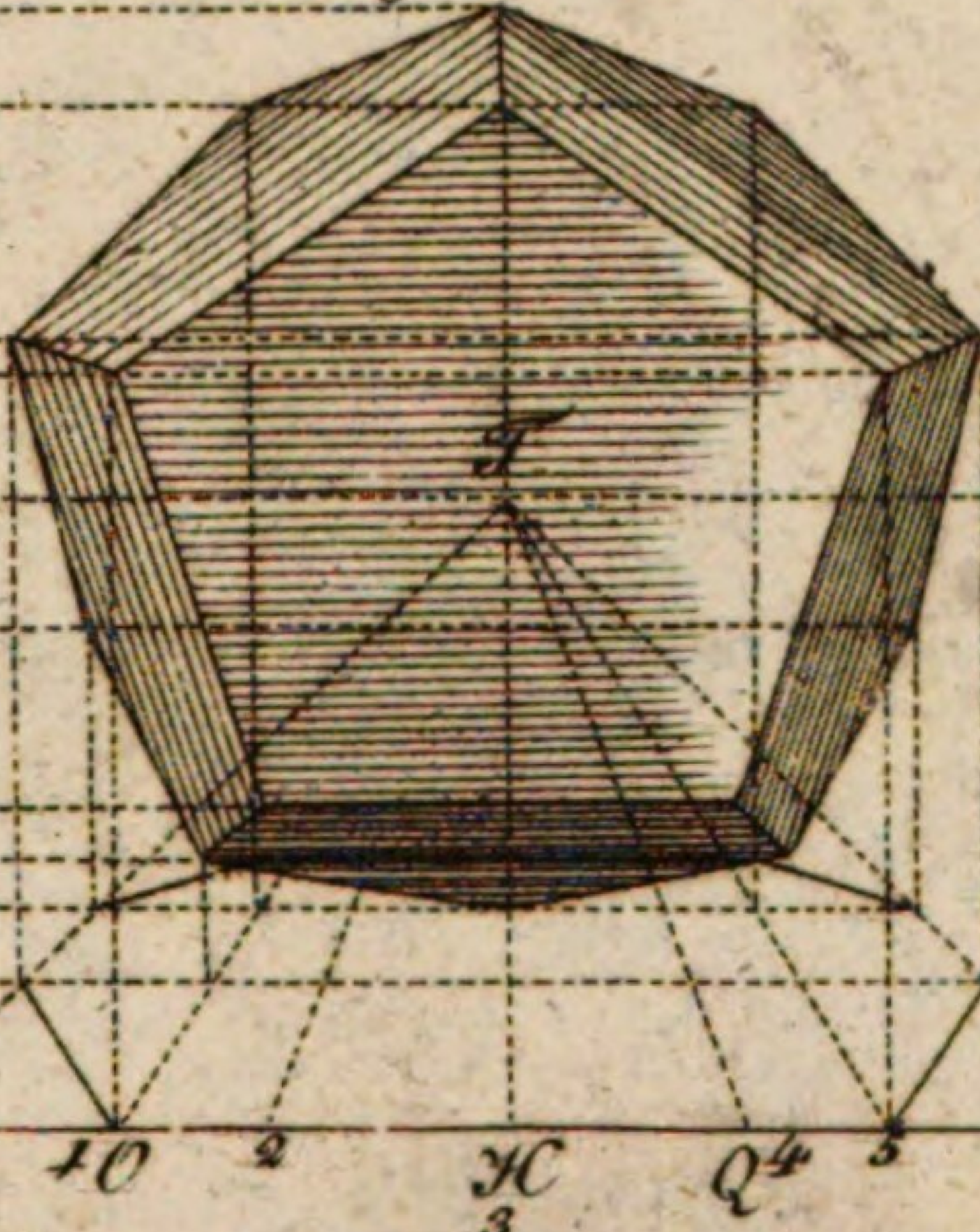


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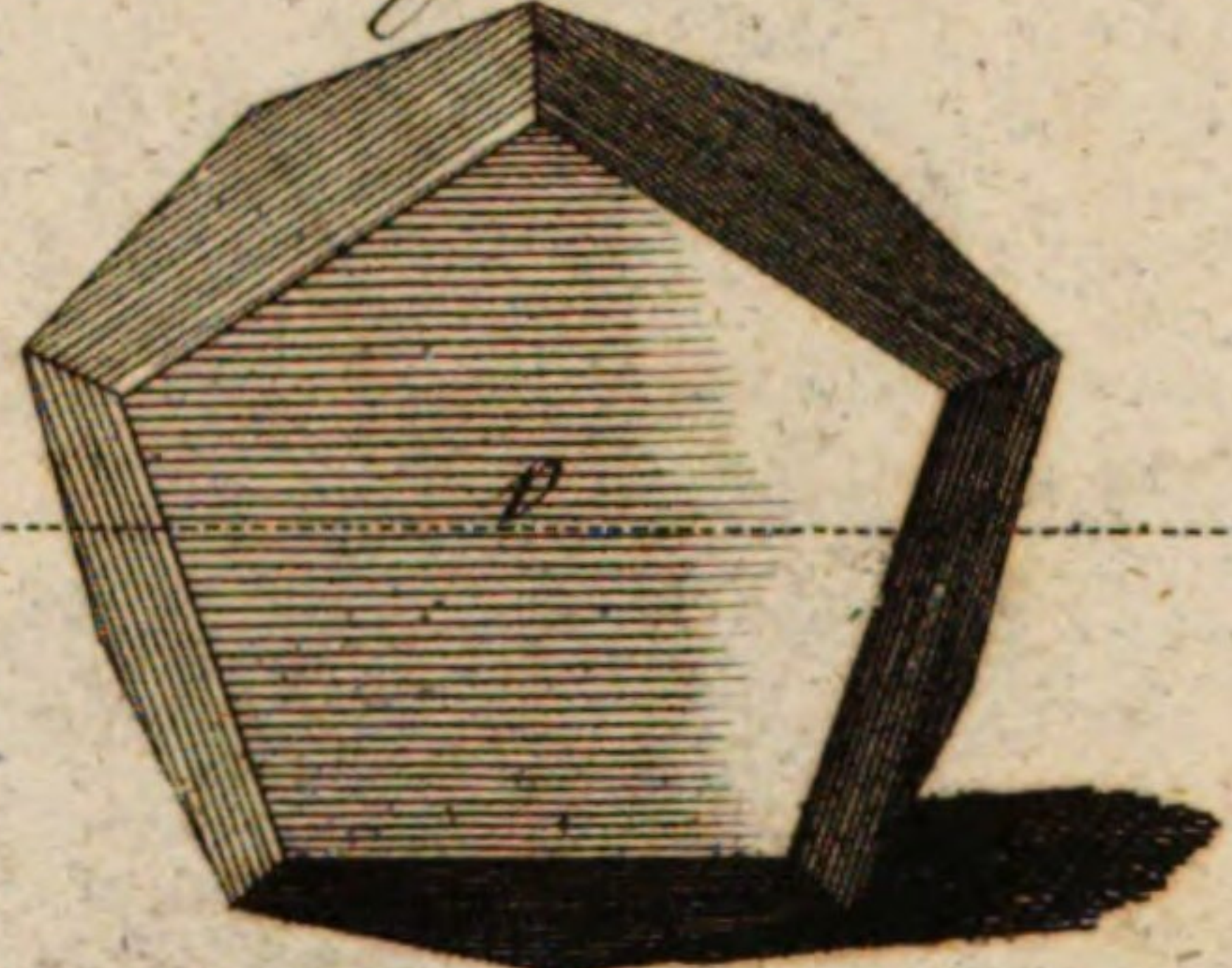


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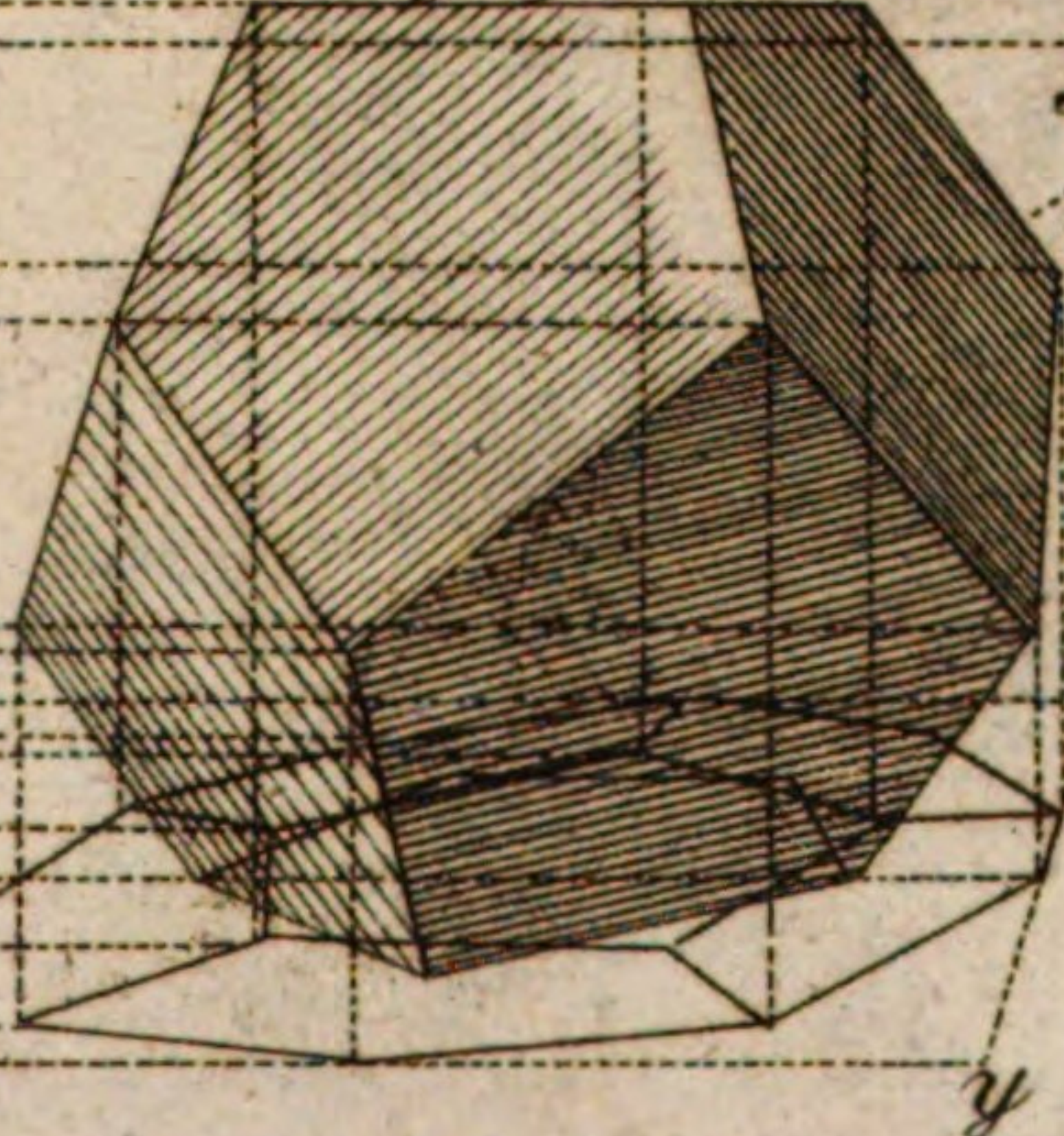


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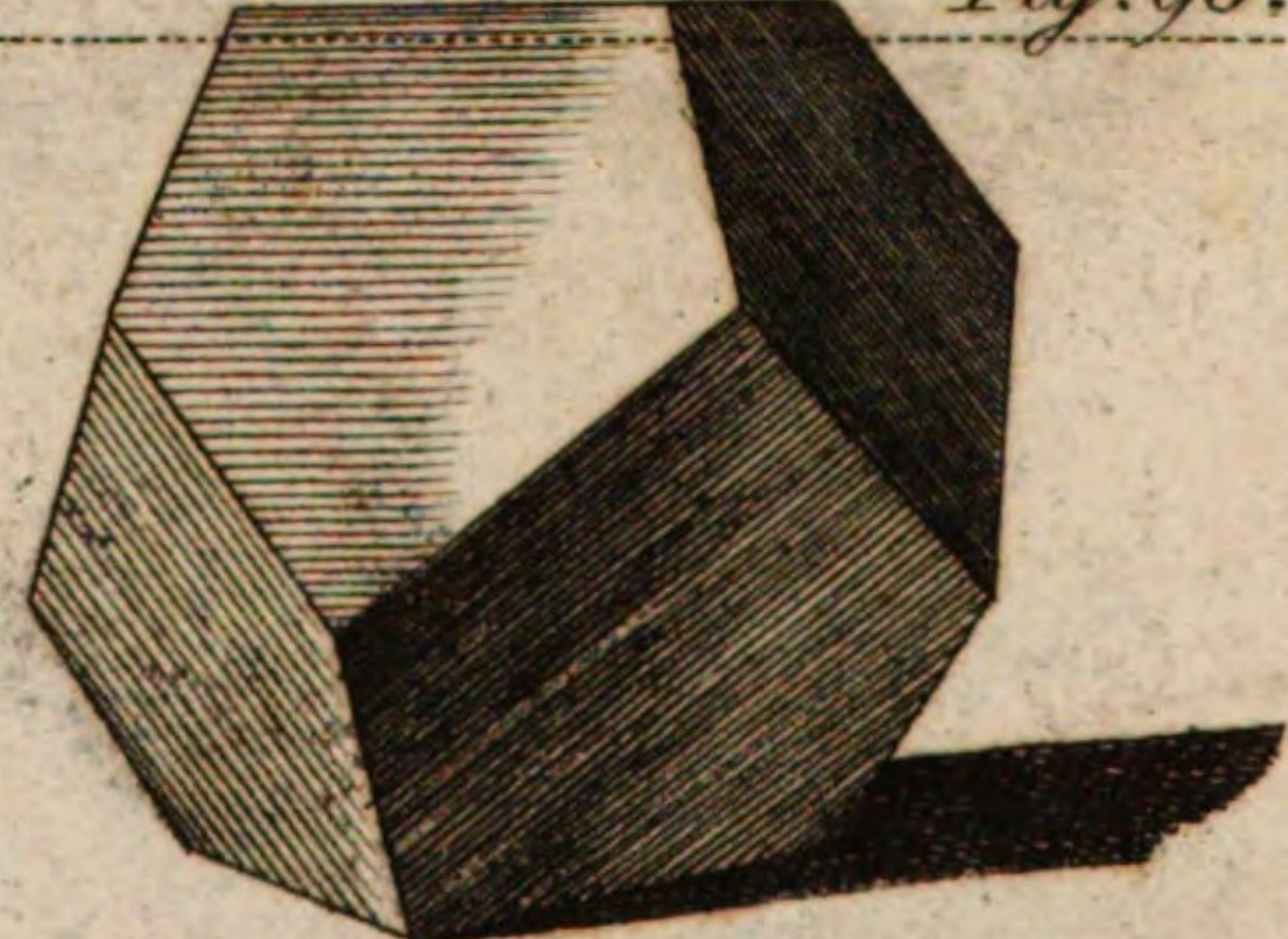


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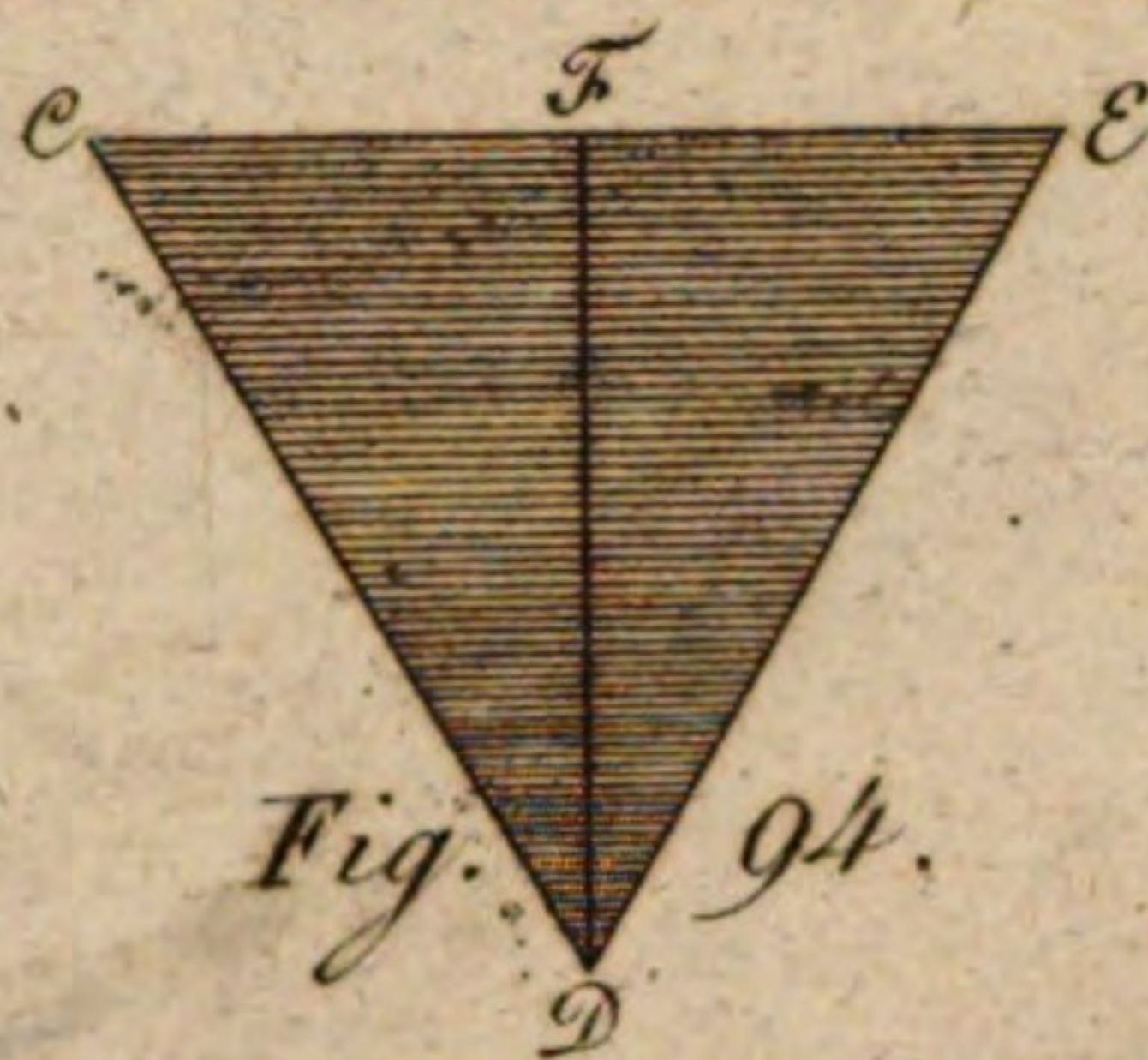
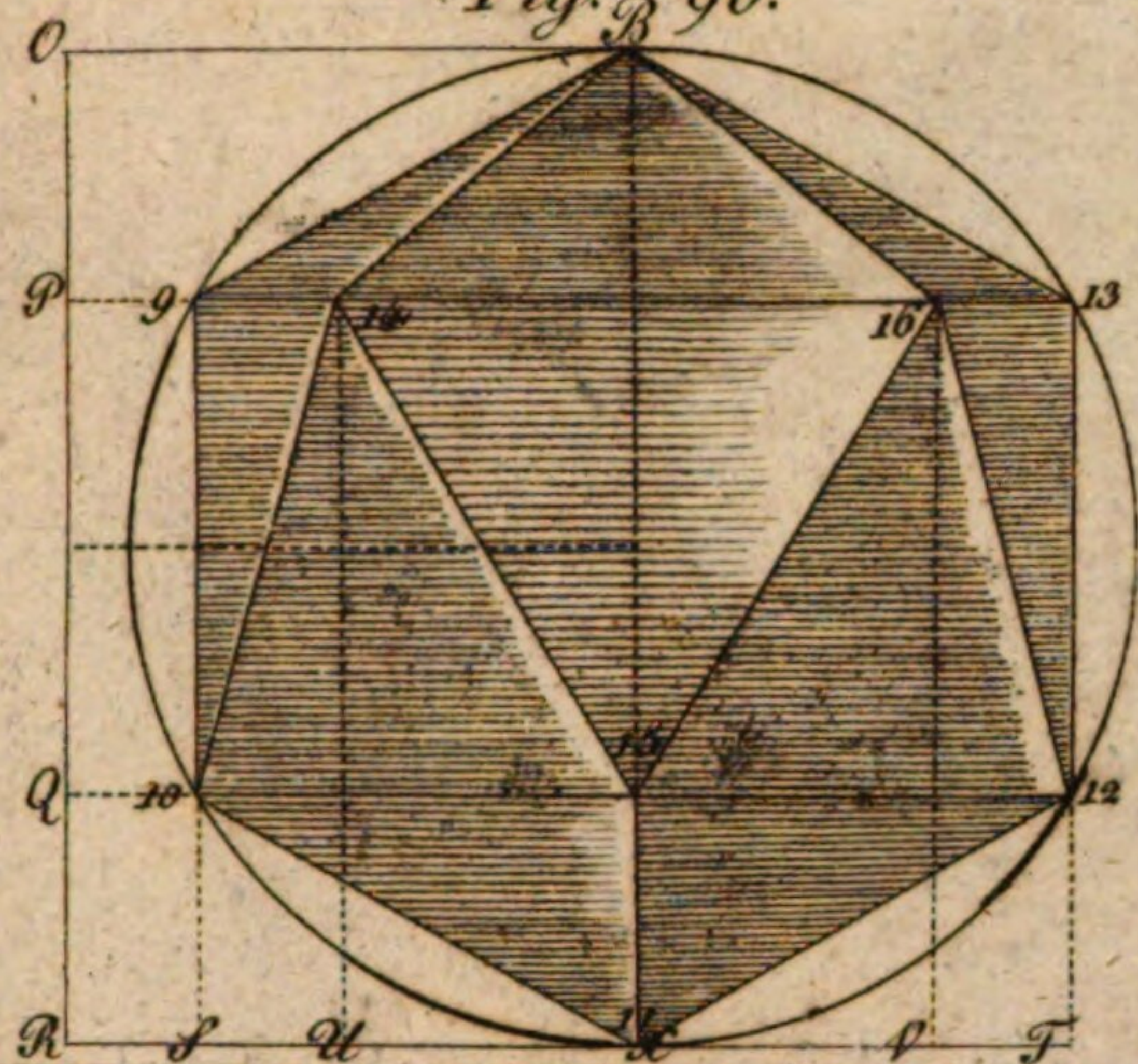


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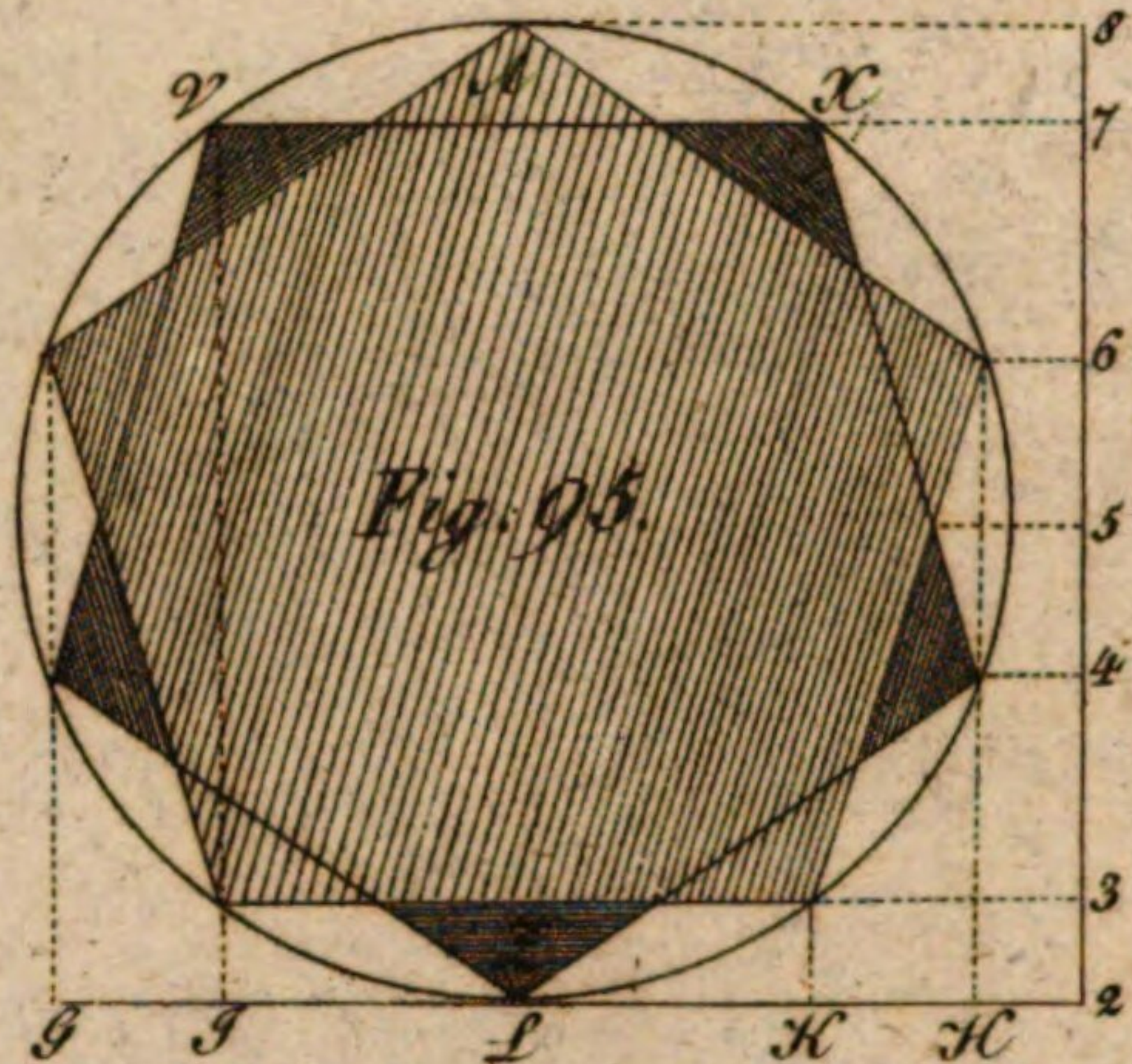


Fig. 95.

Fig. 97.

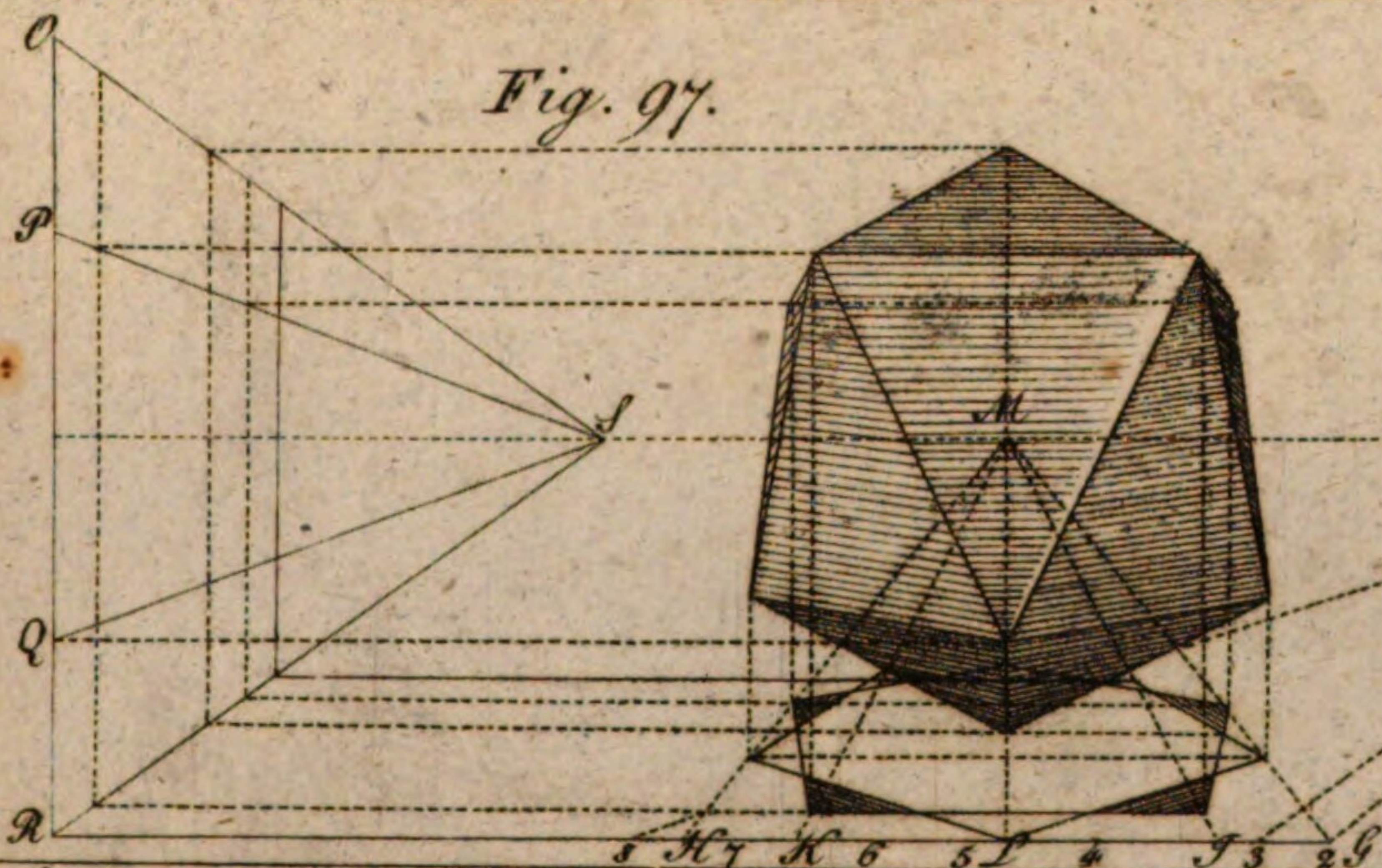


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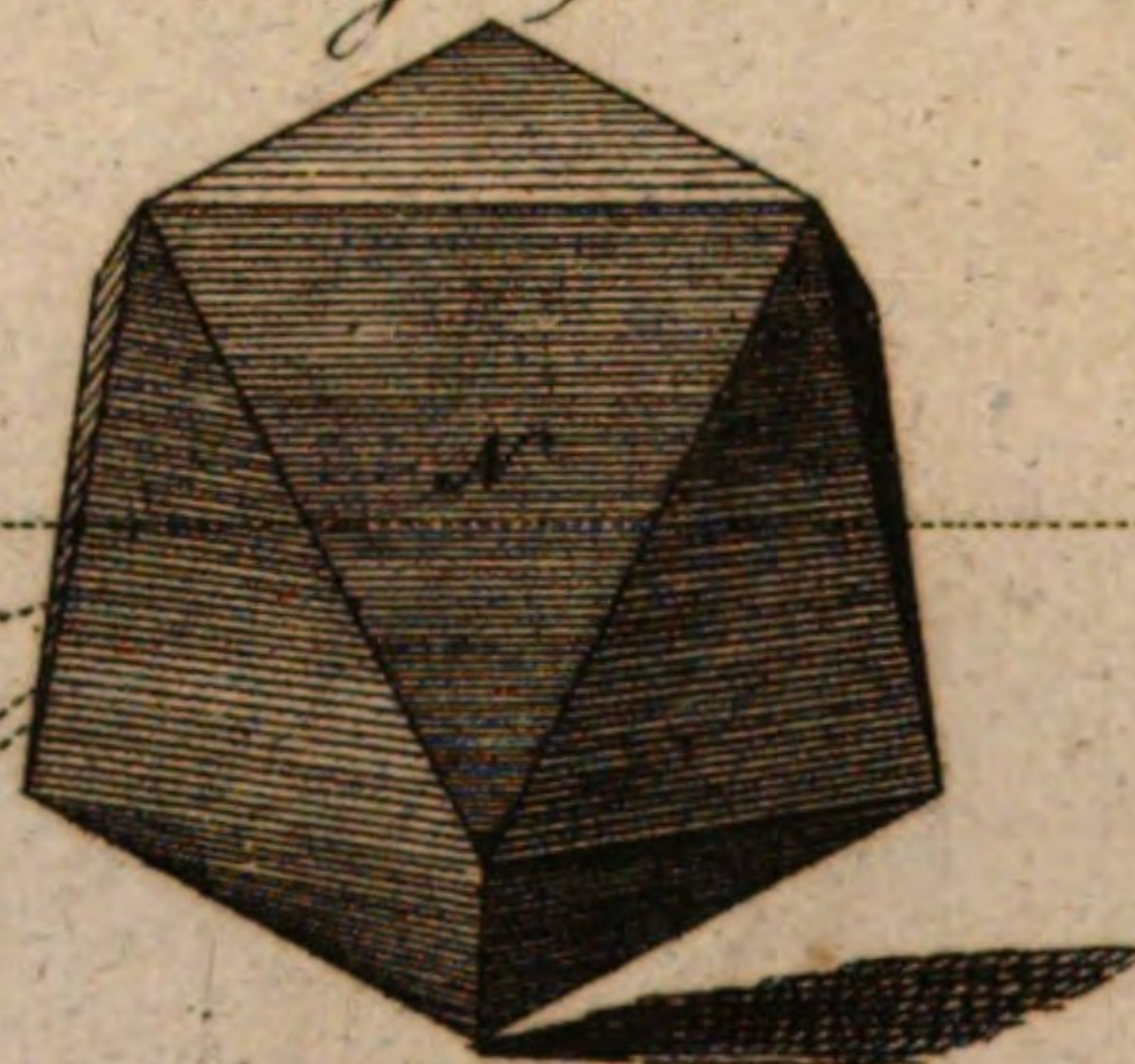


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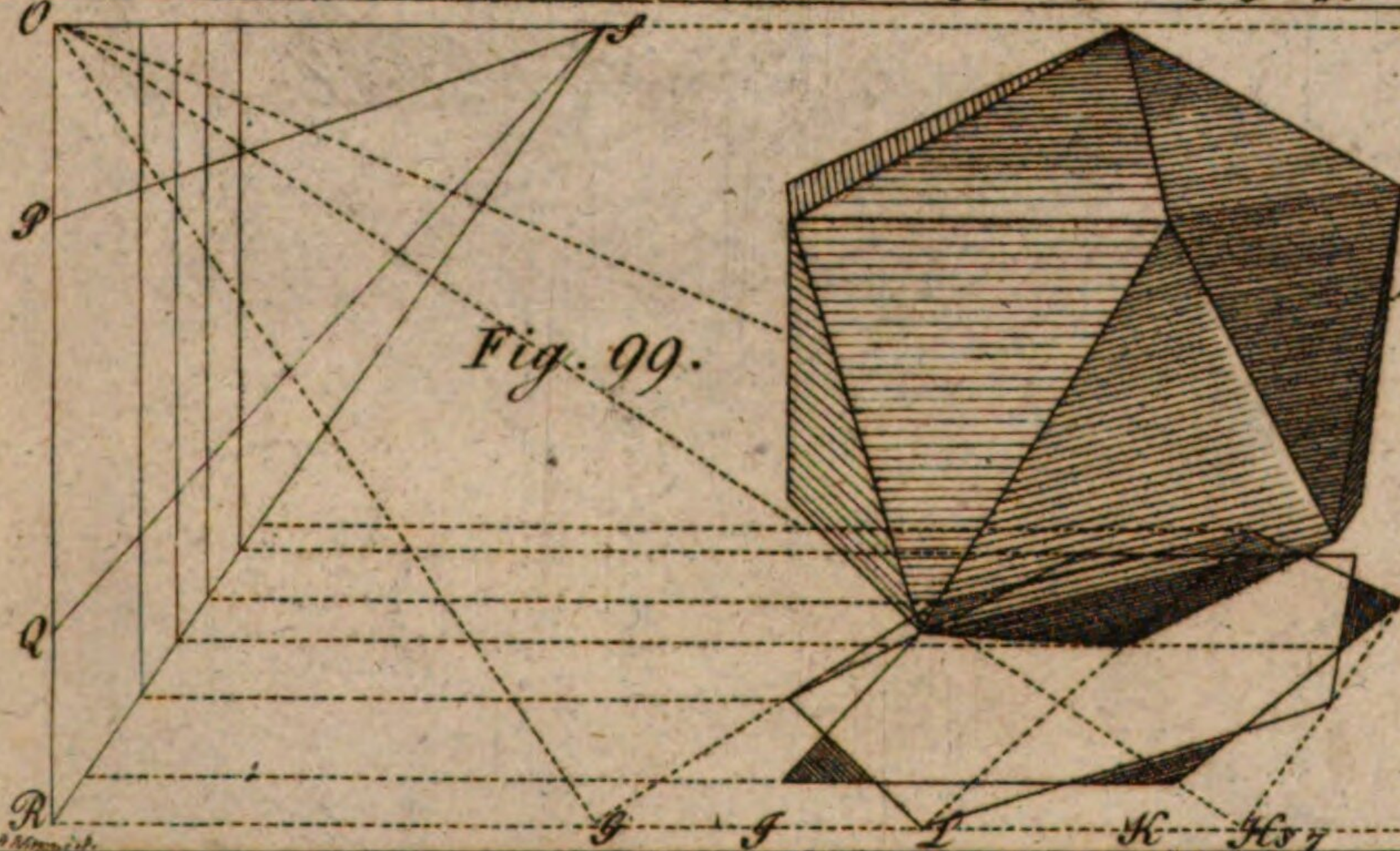


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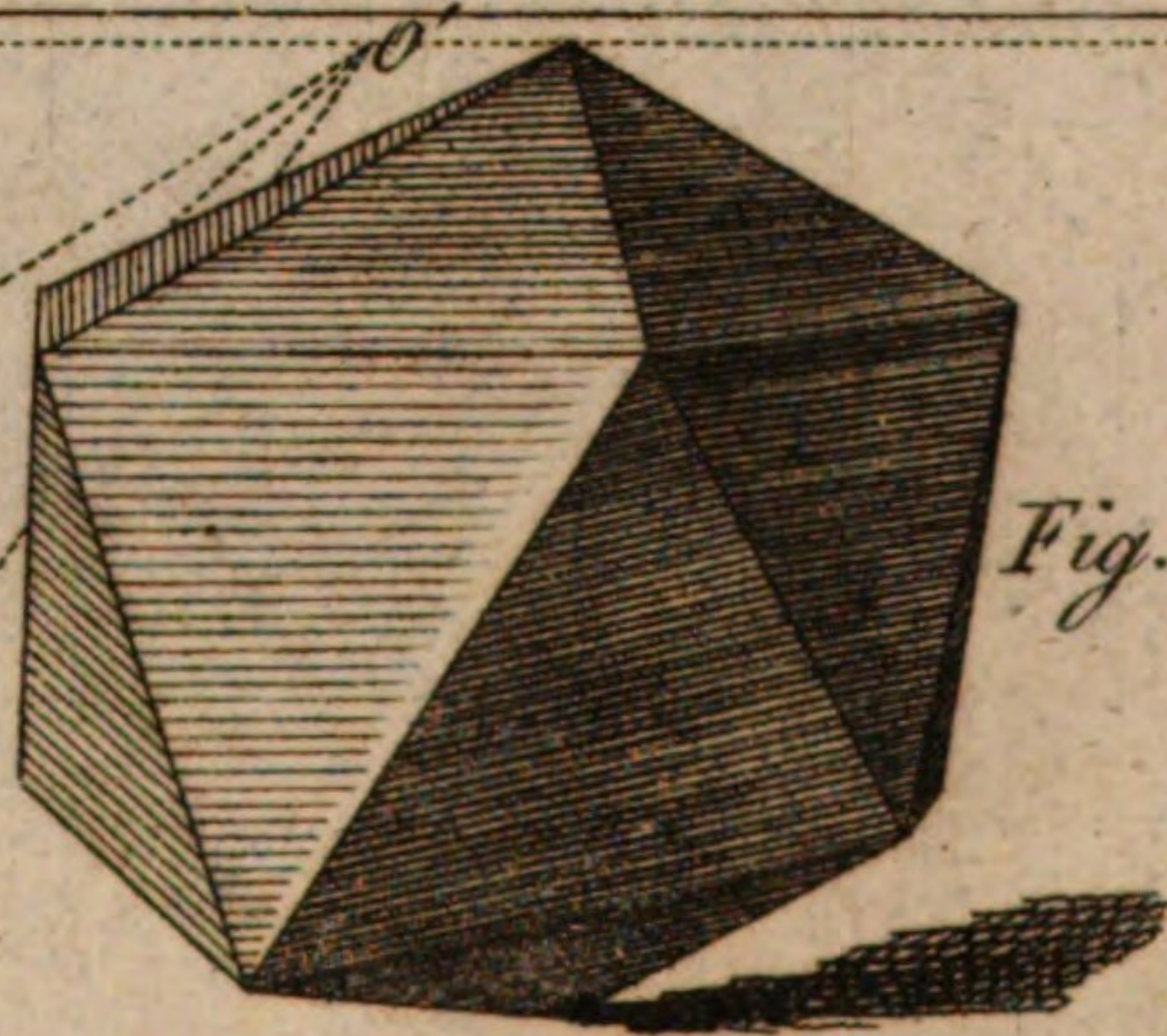


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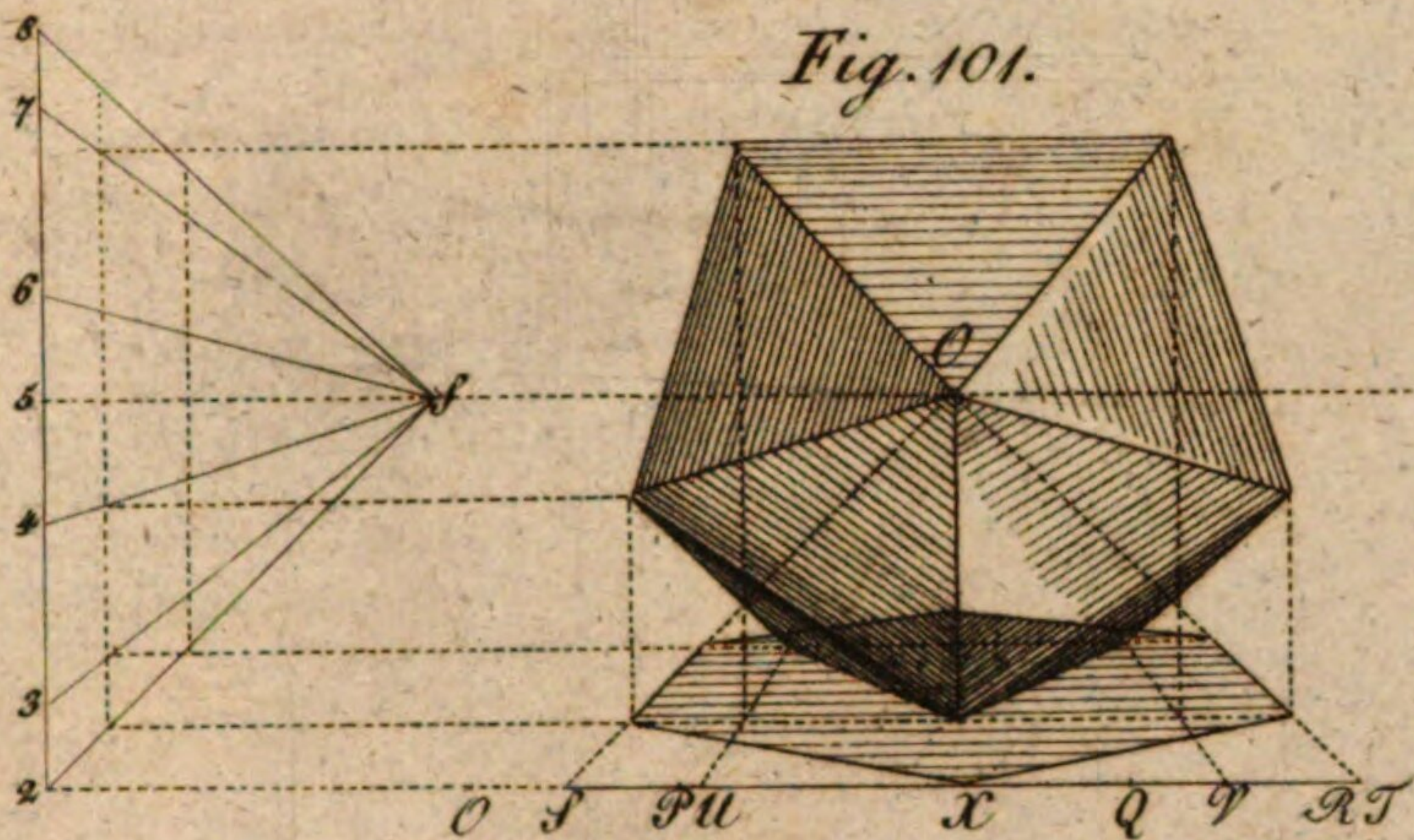


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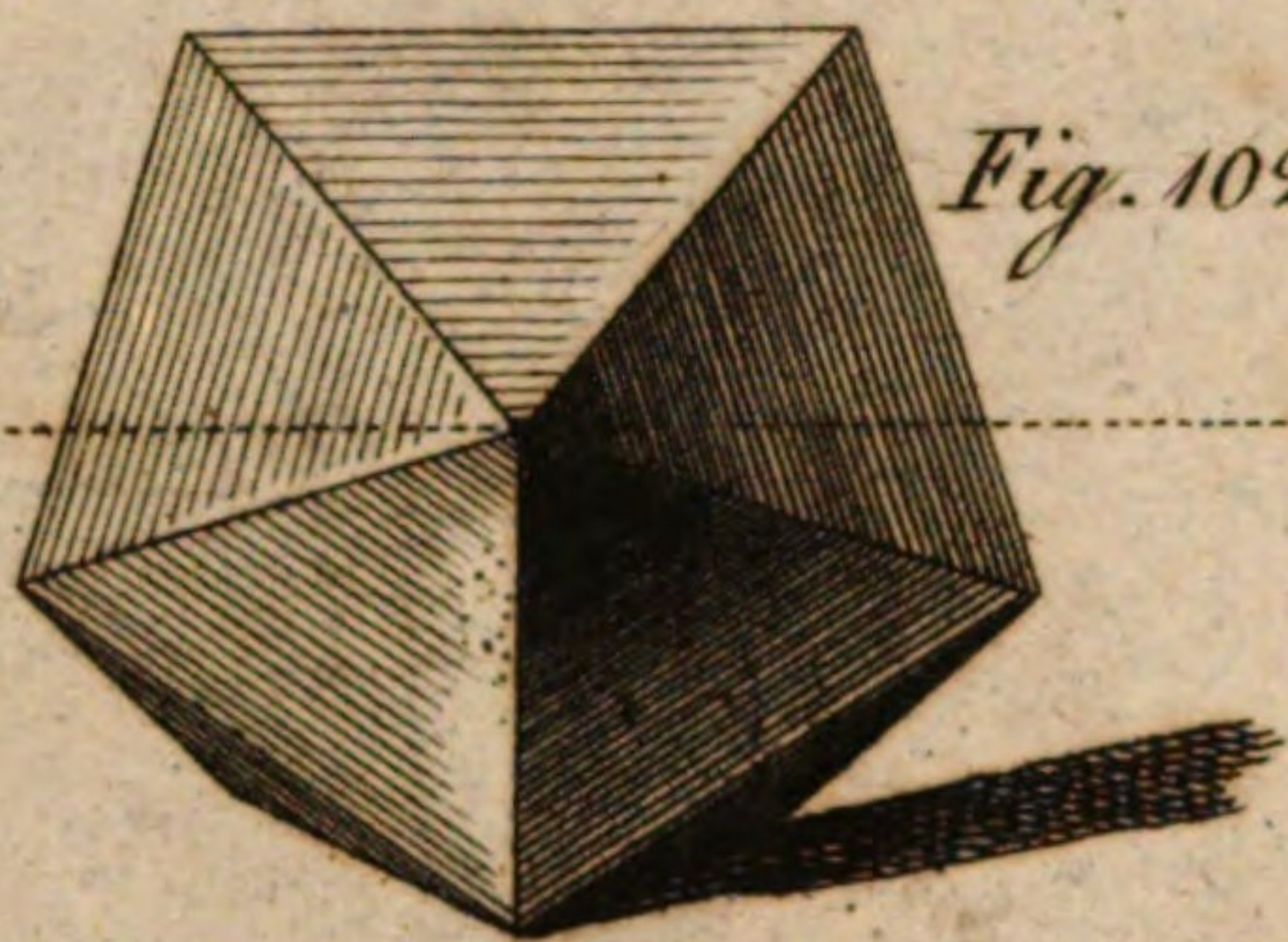


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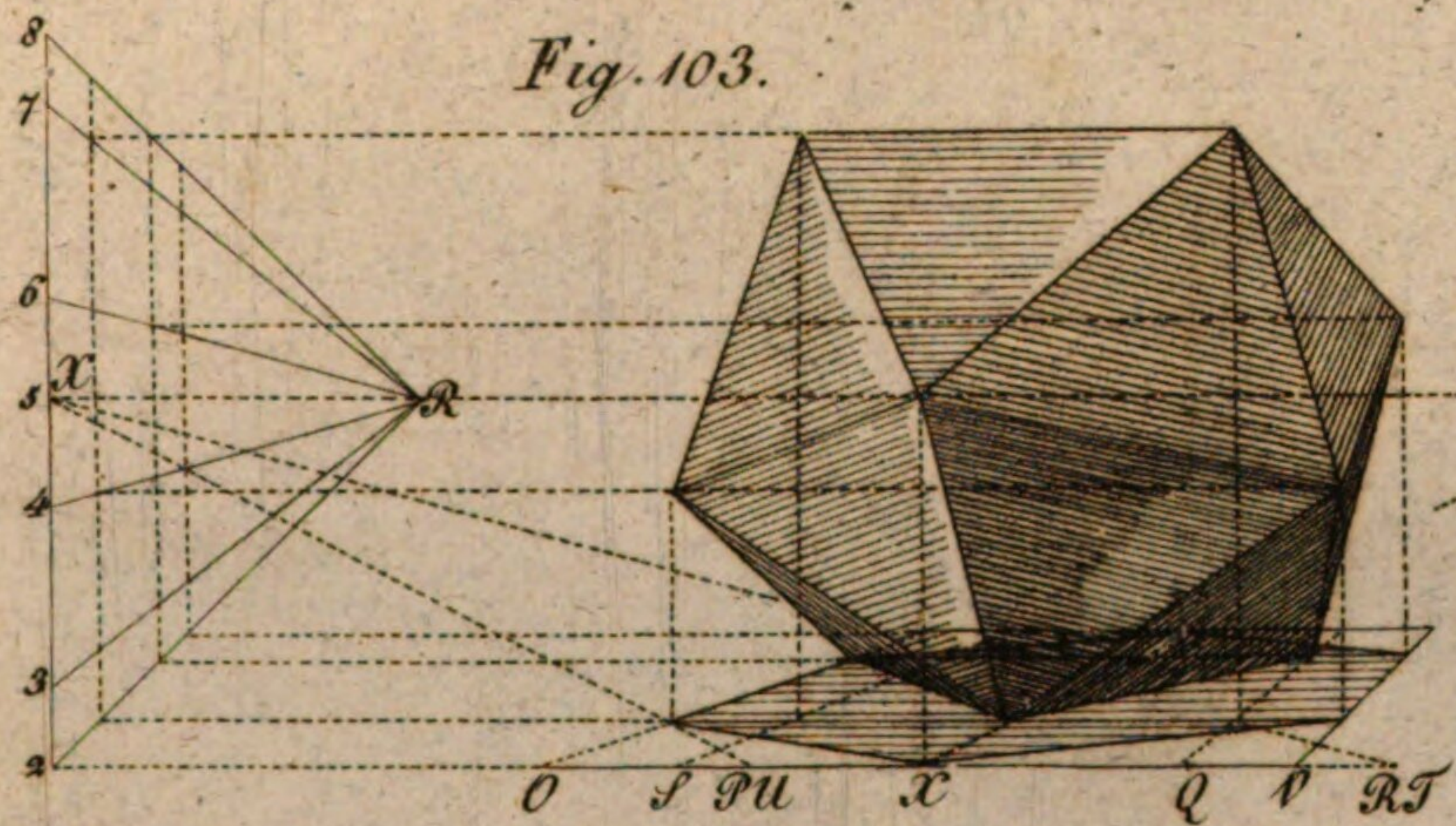


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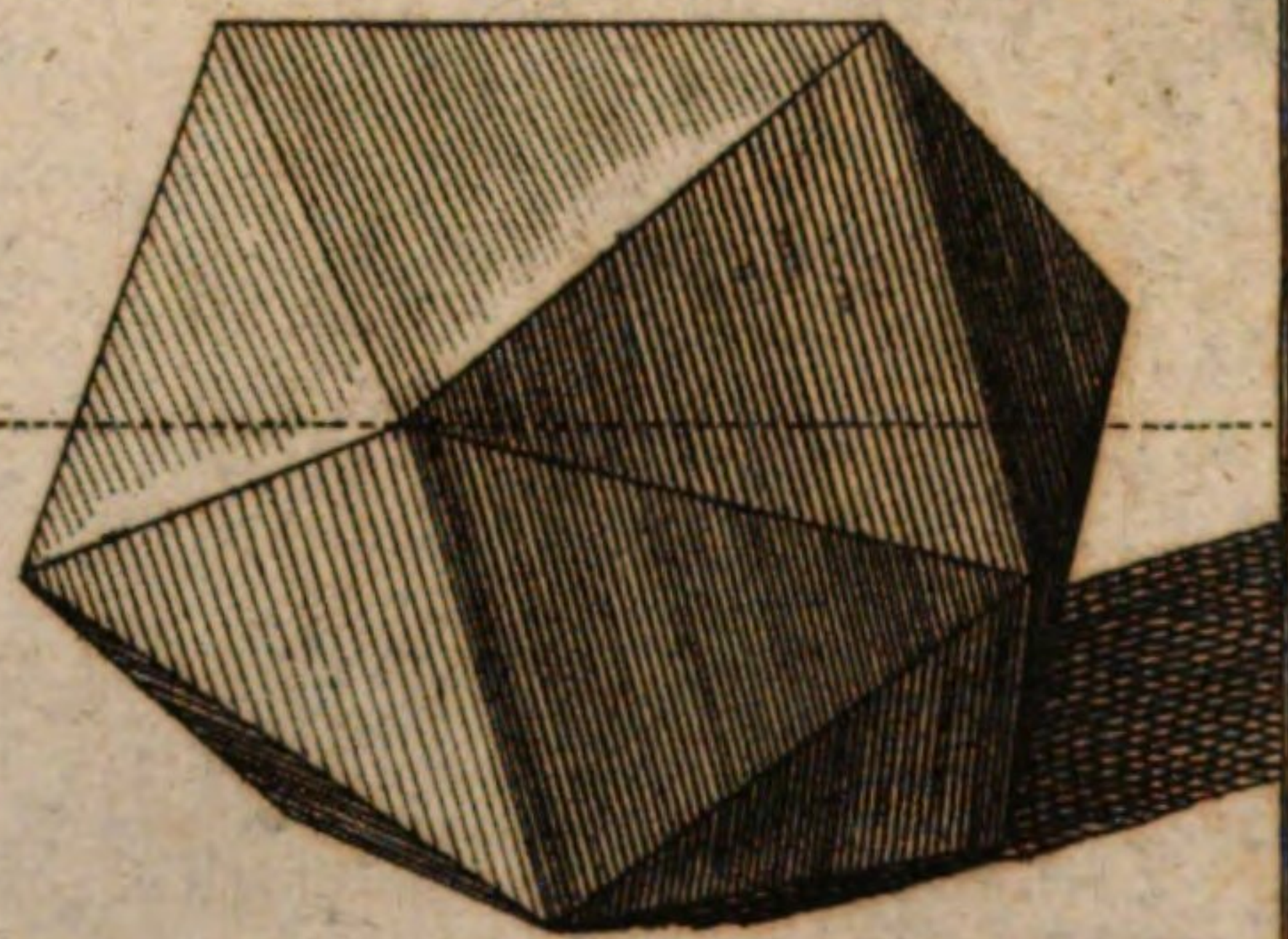


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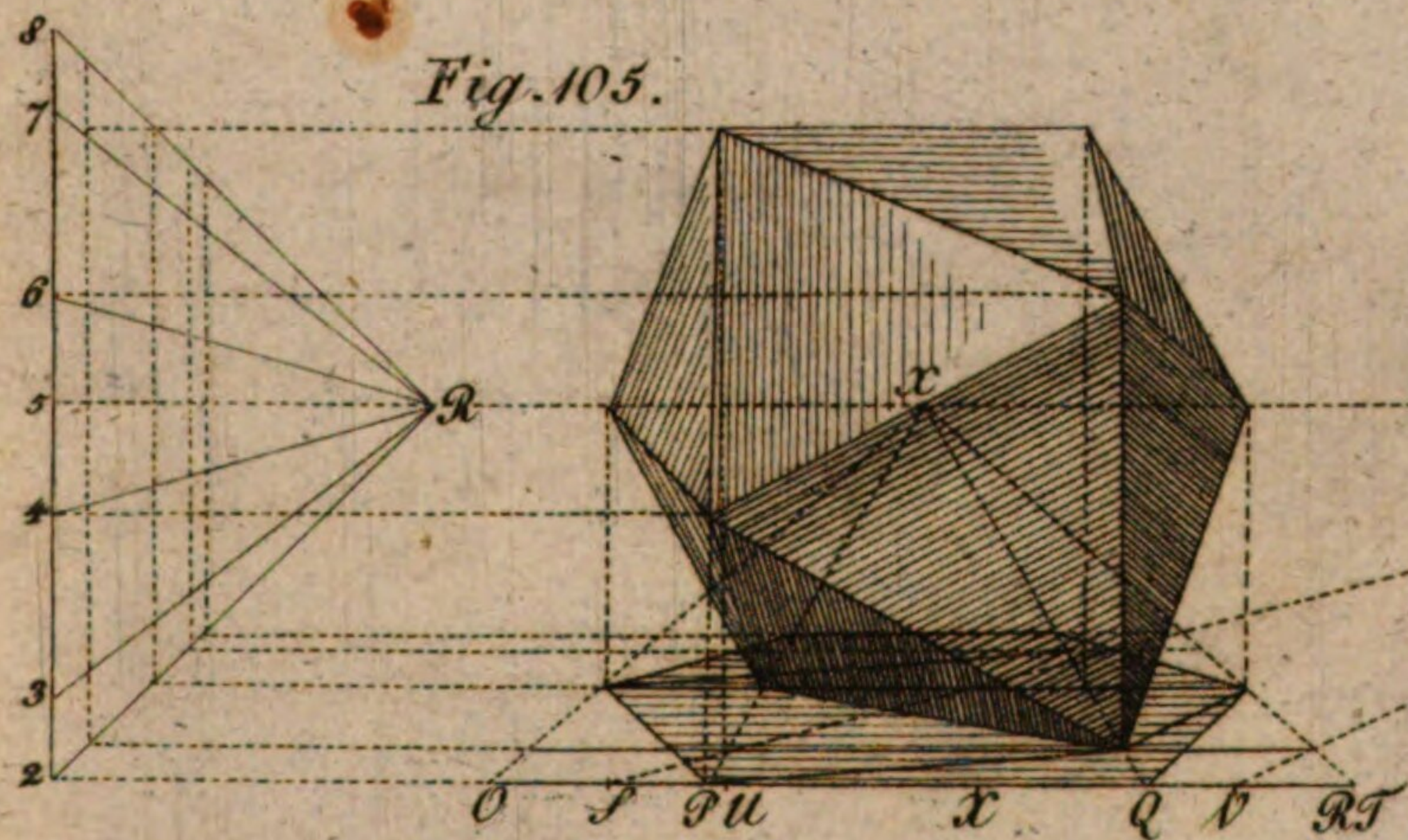
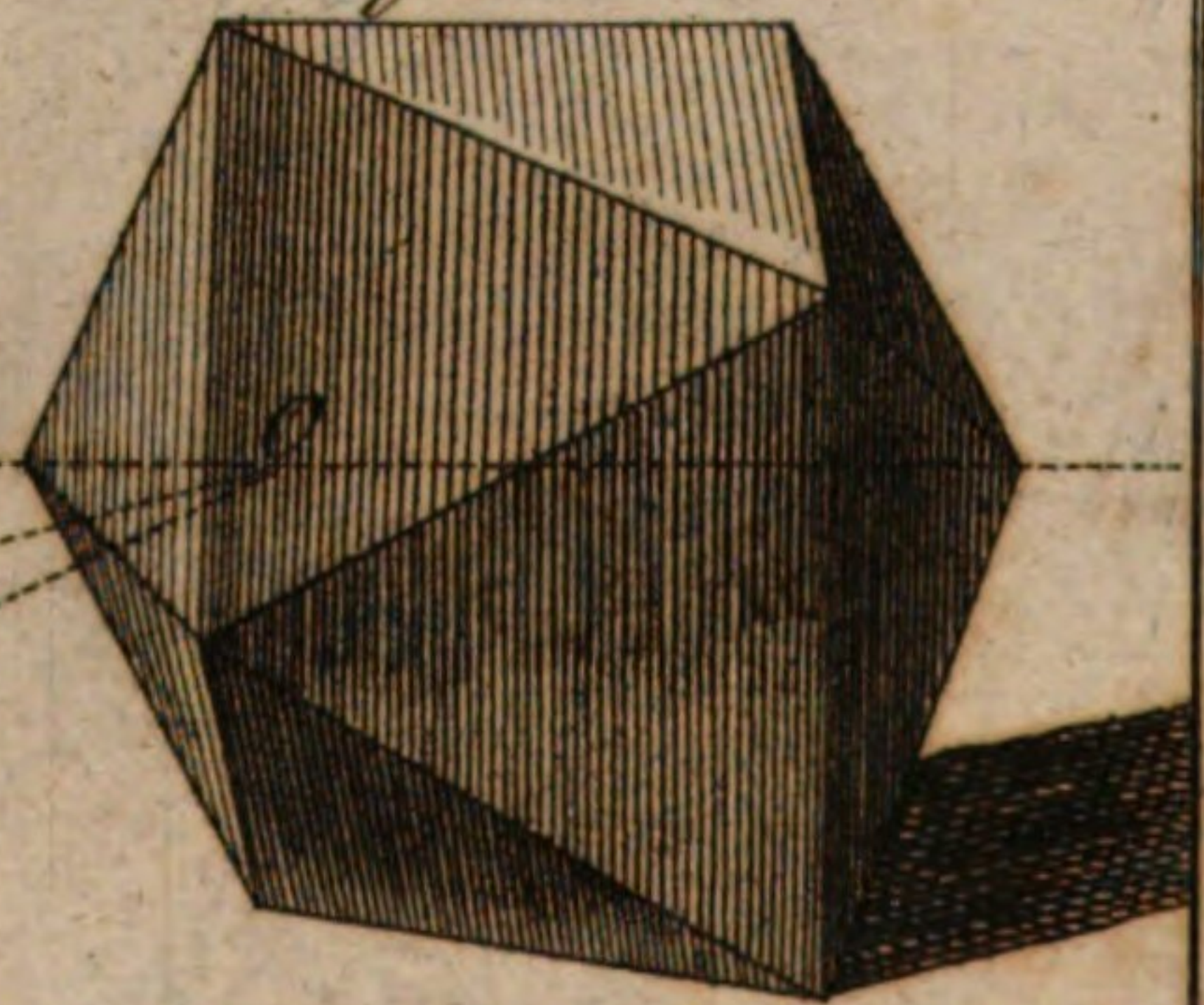
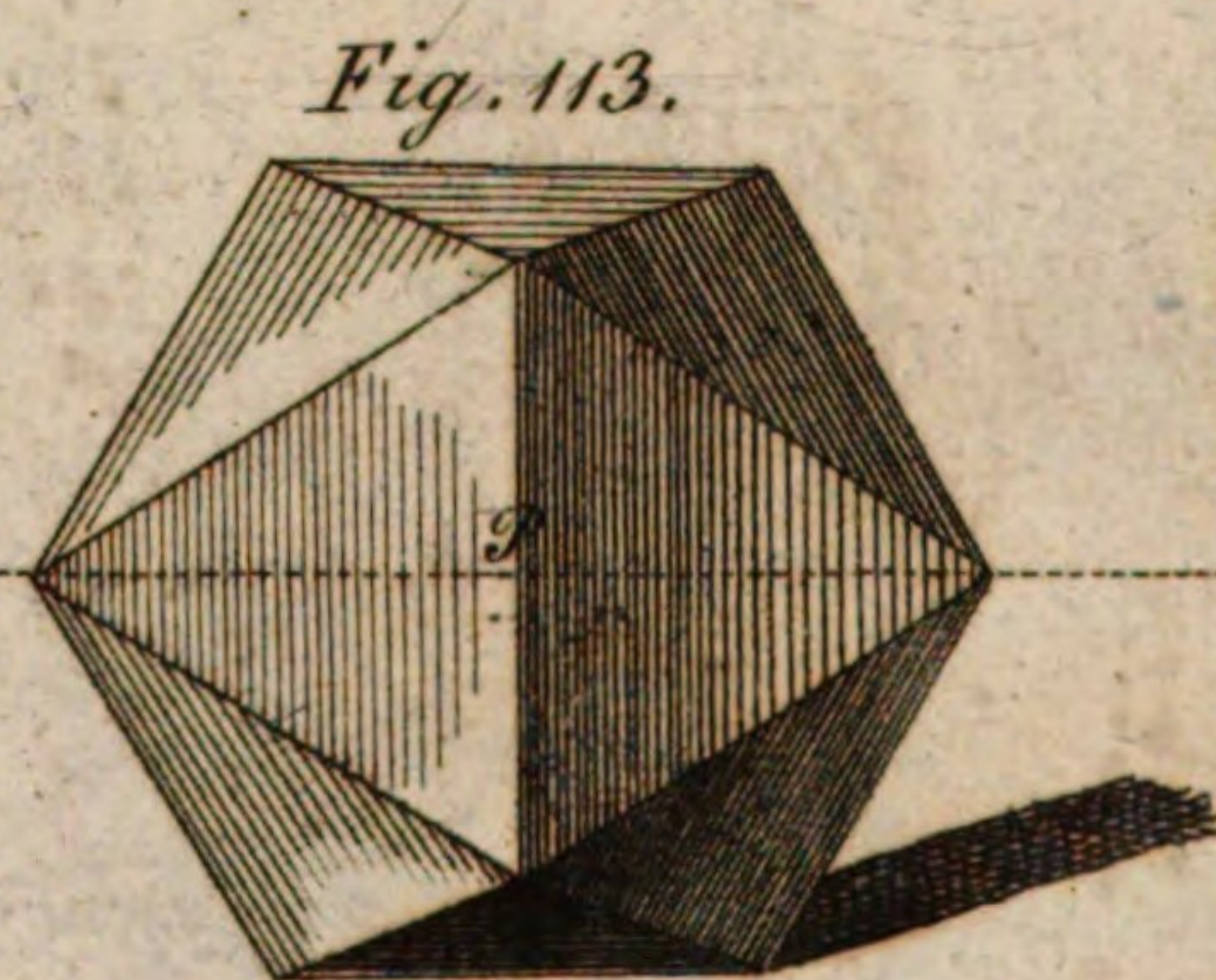
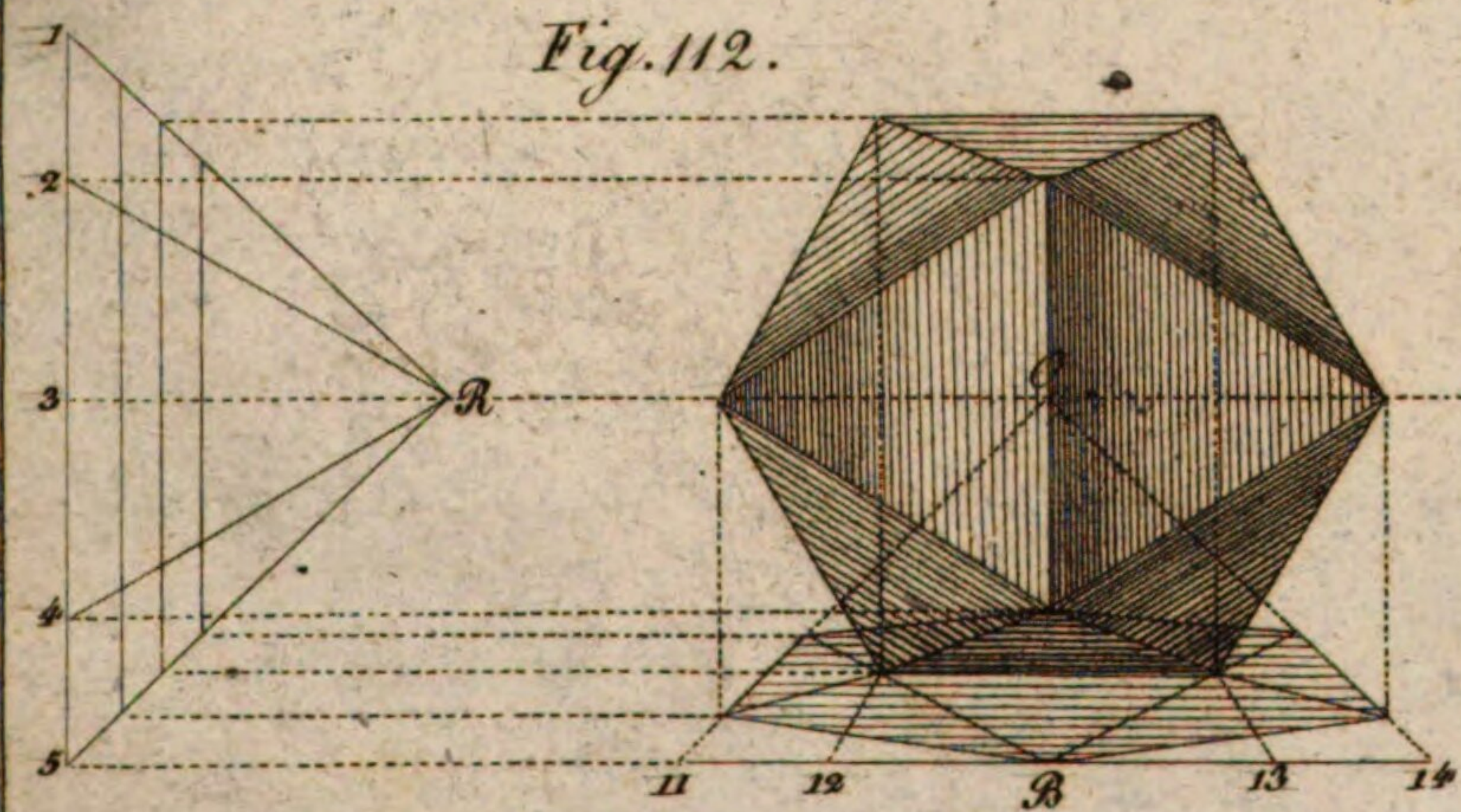
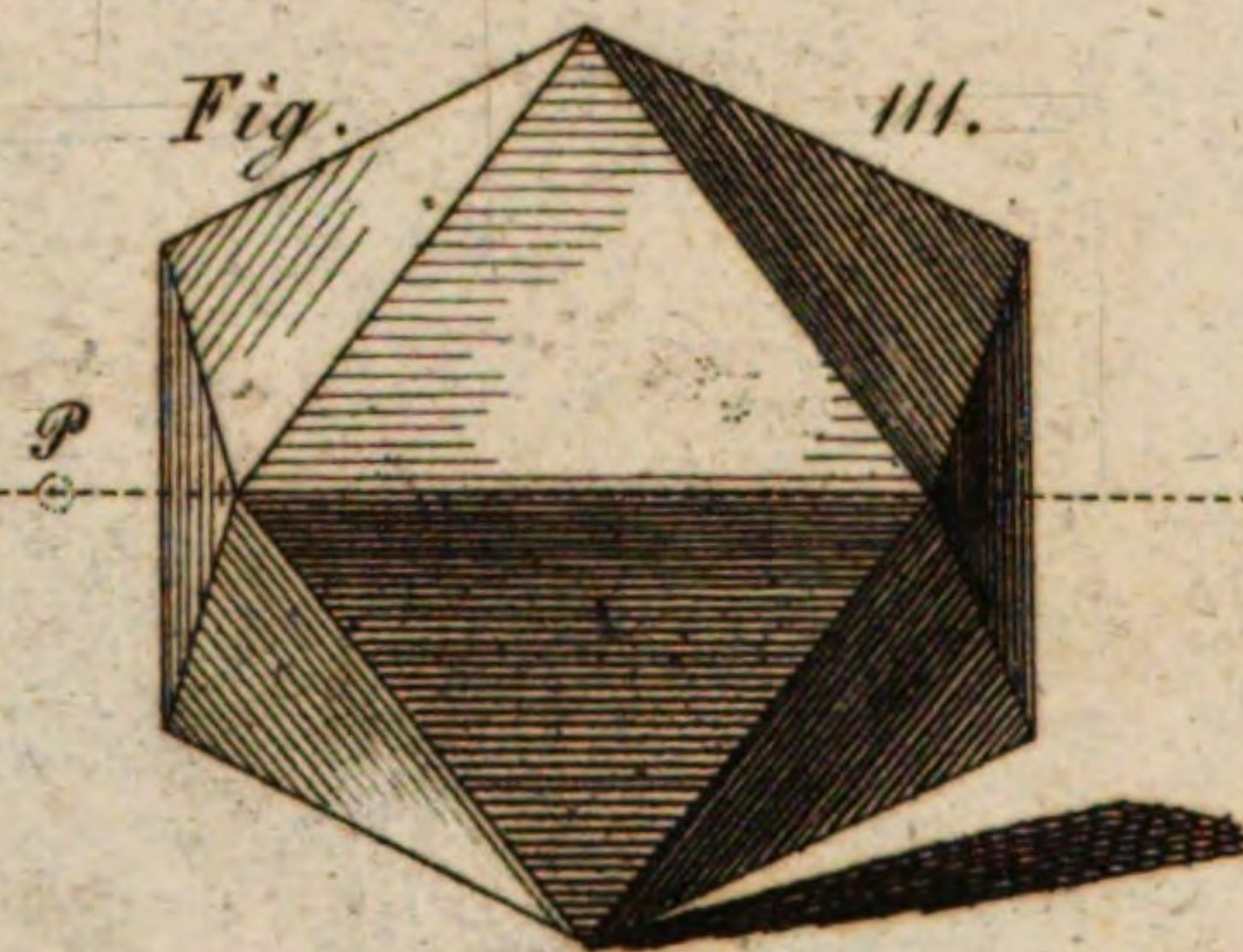
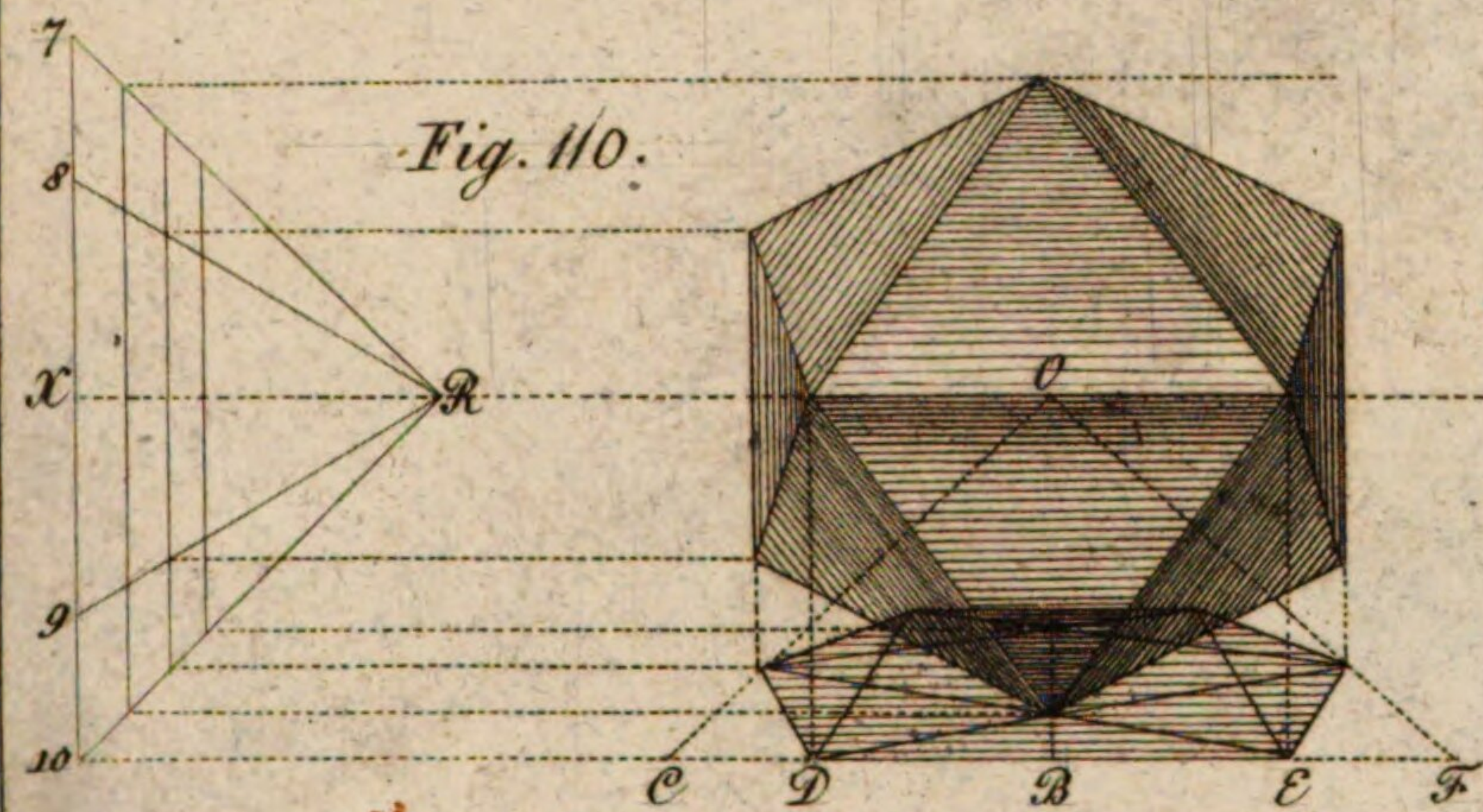
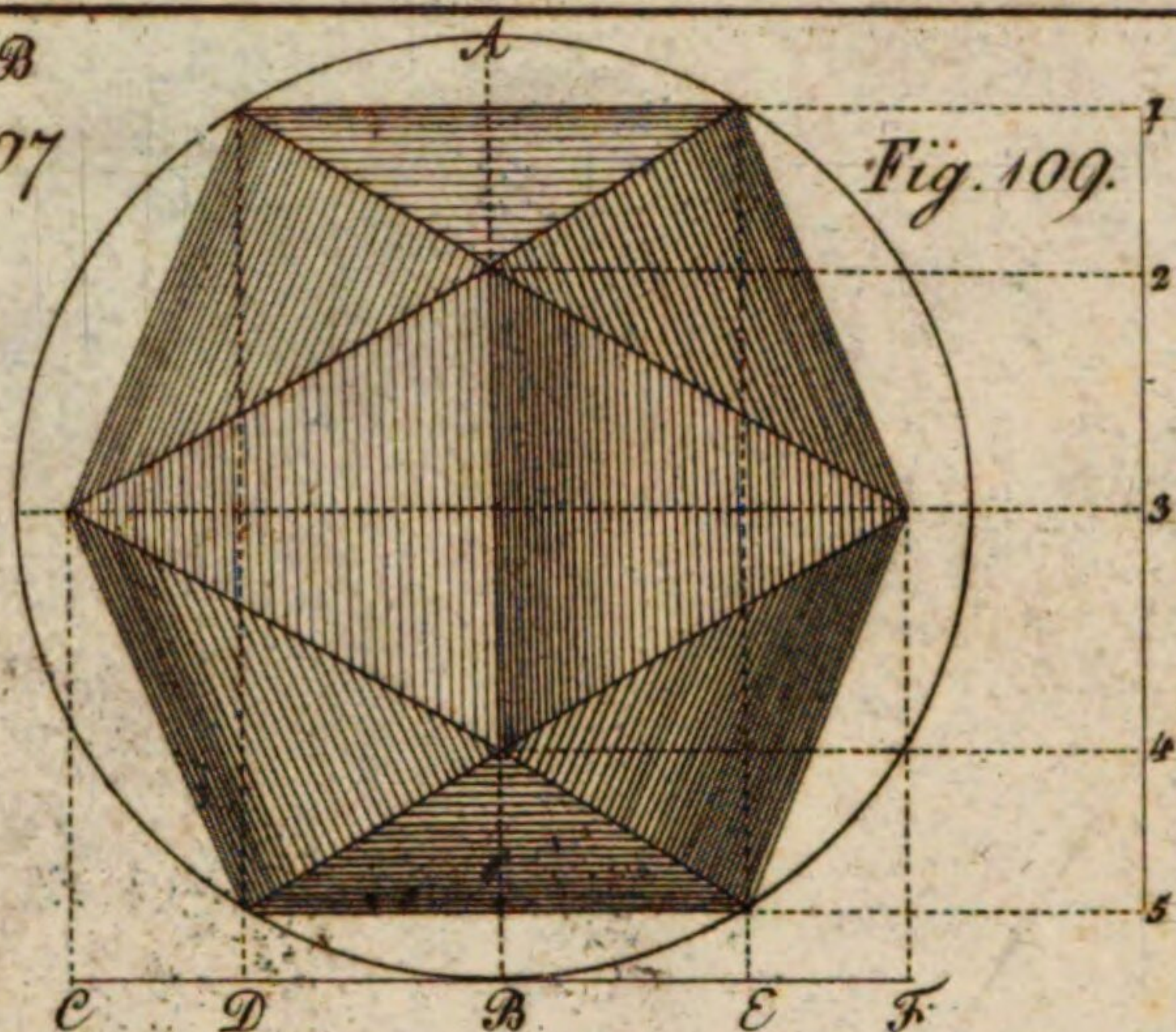
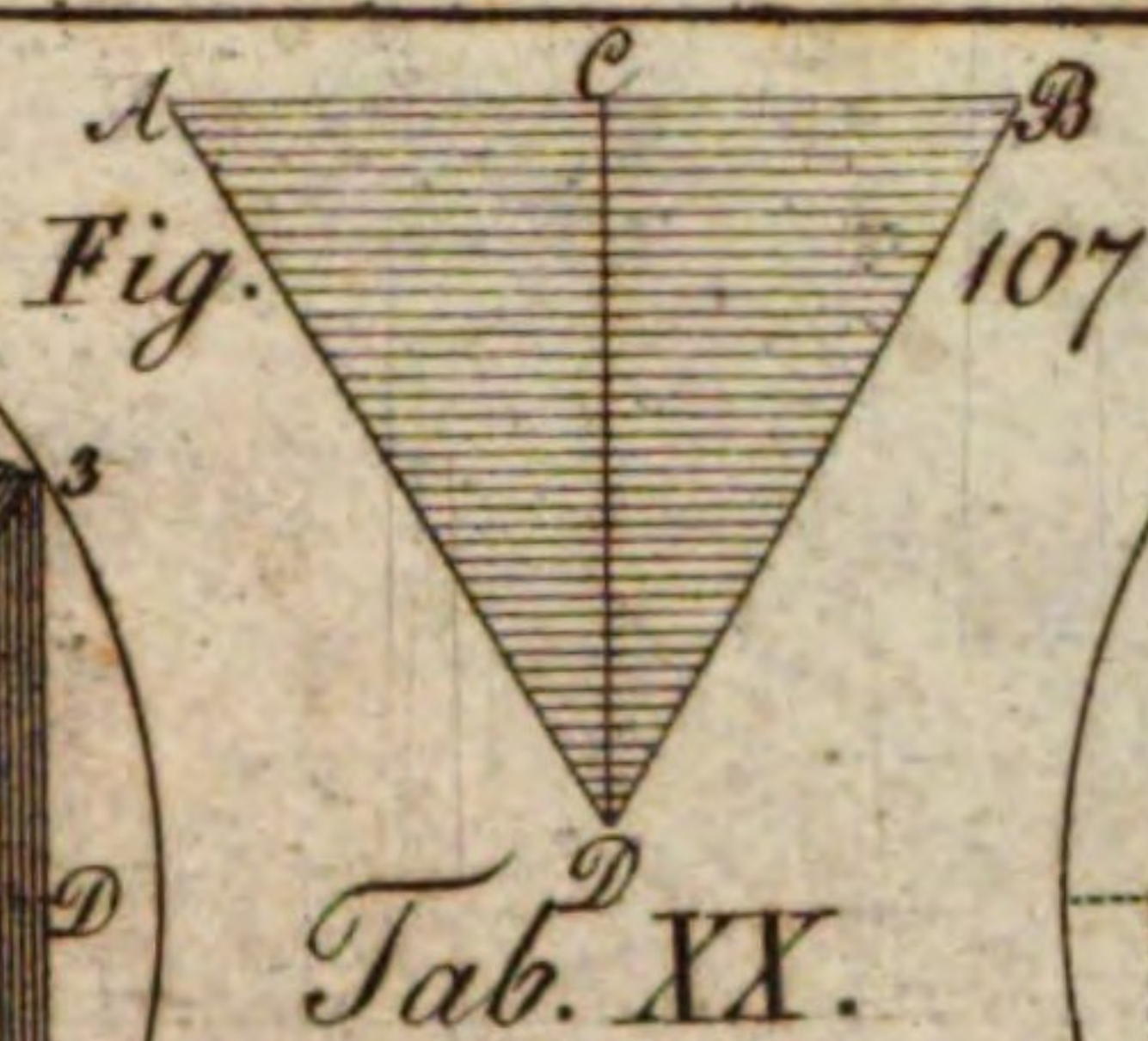
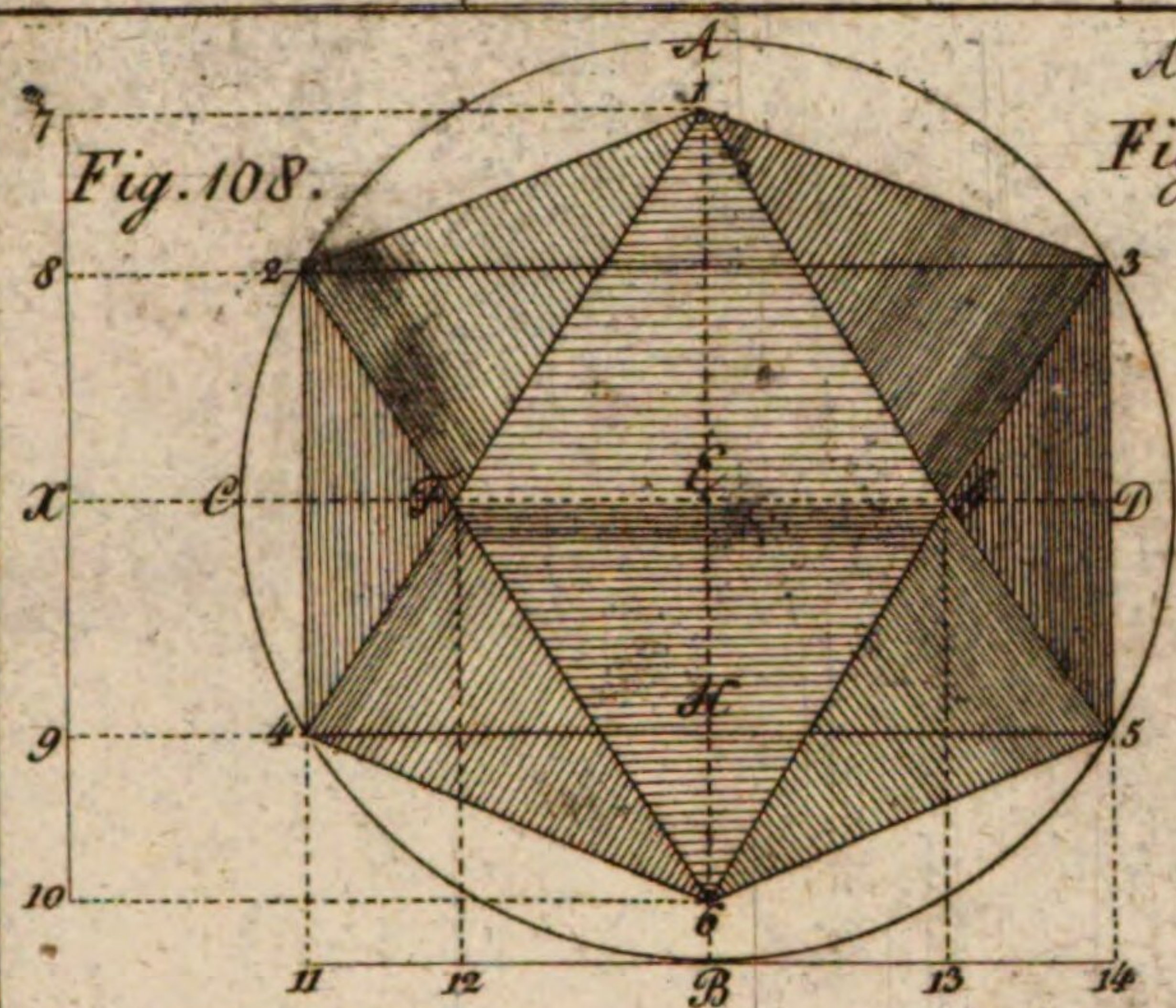
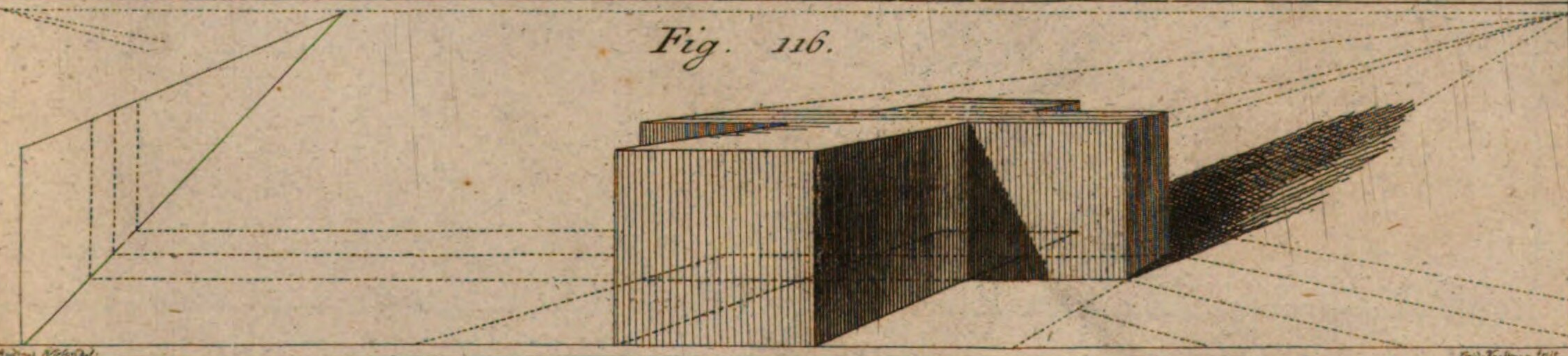
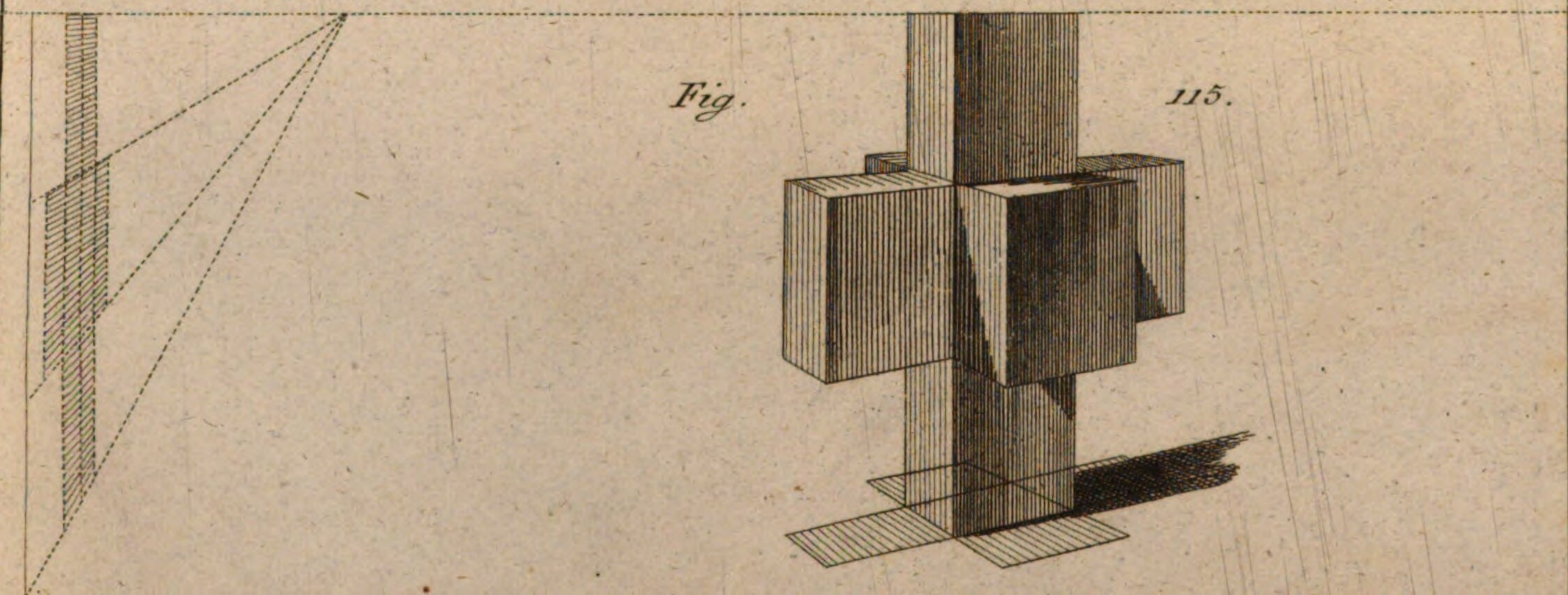
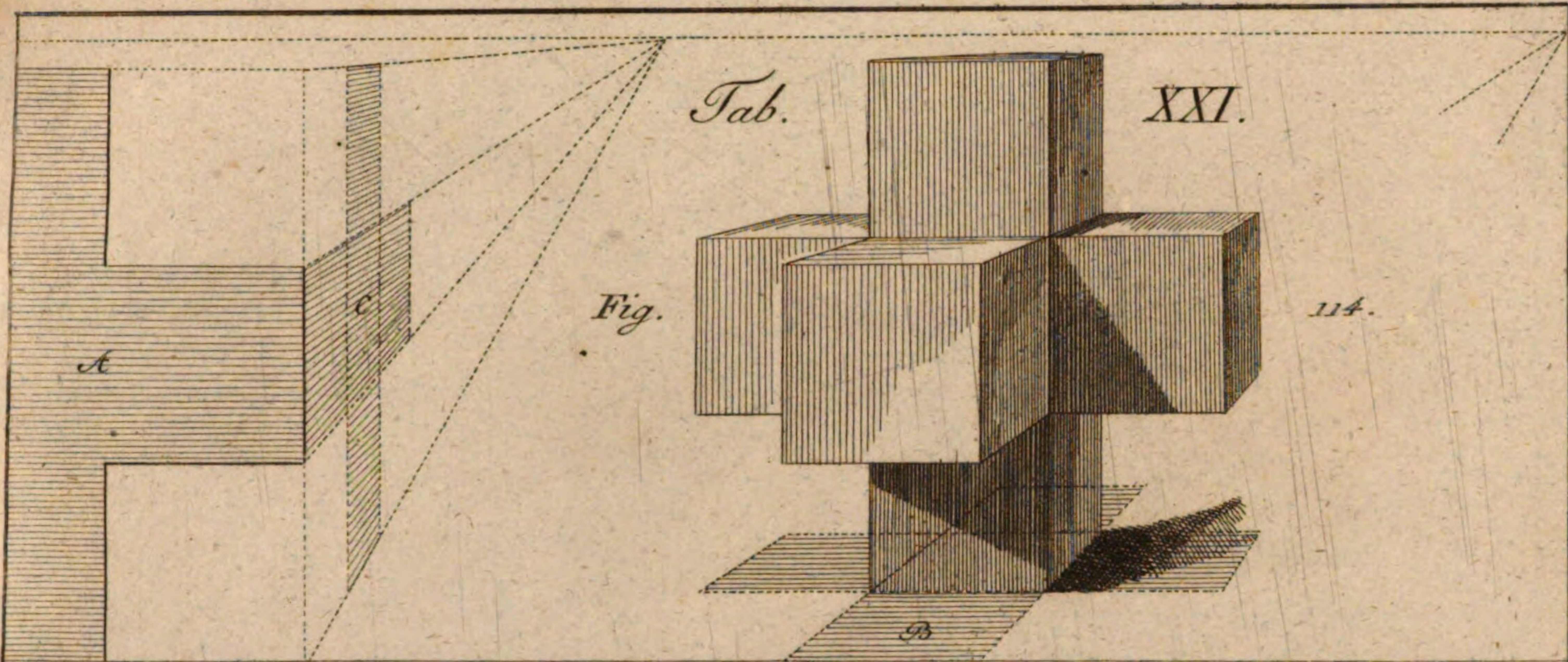


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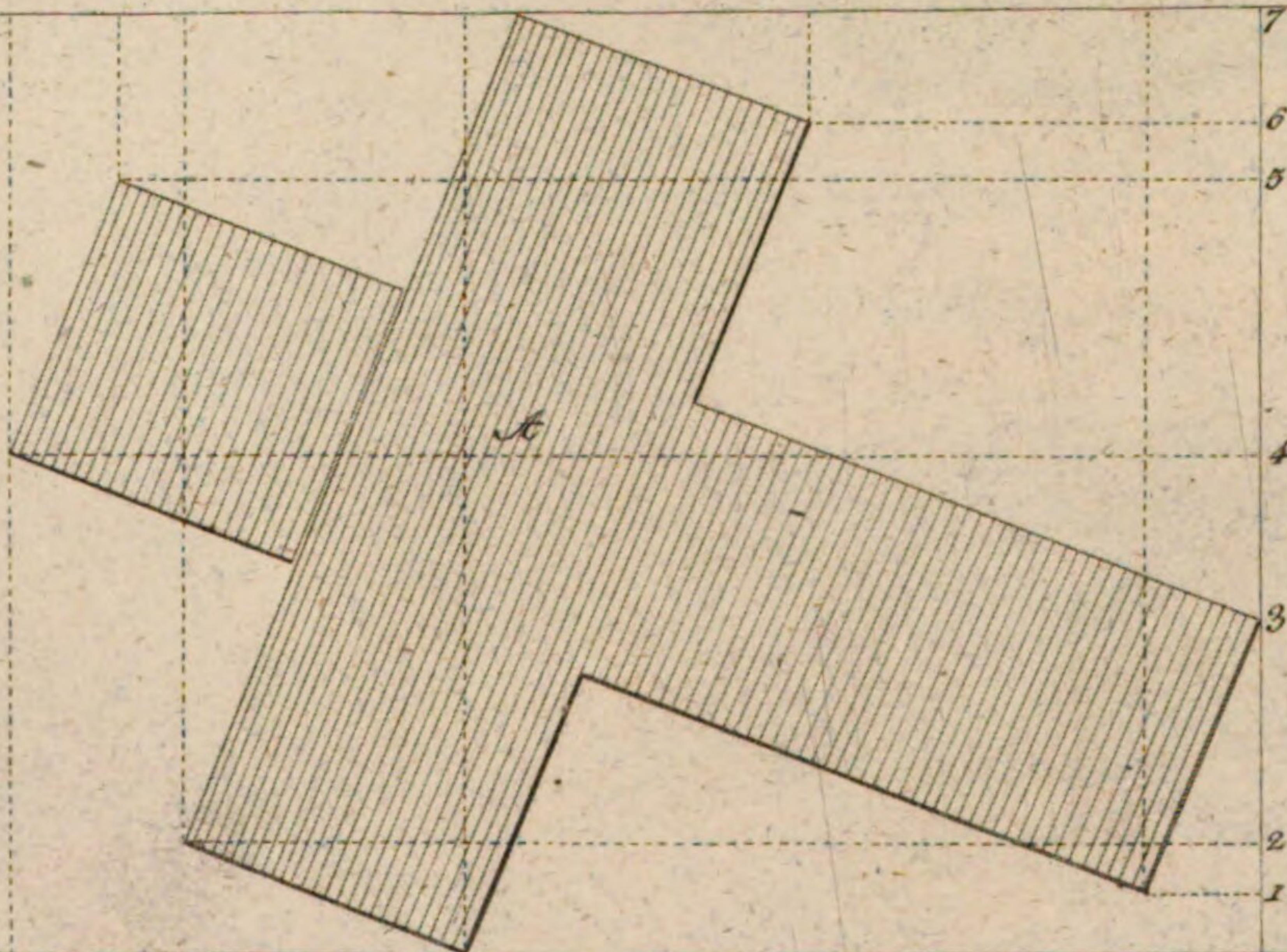
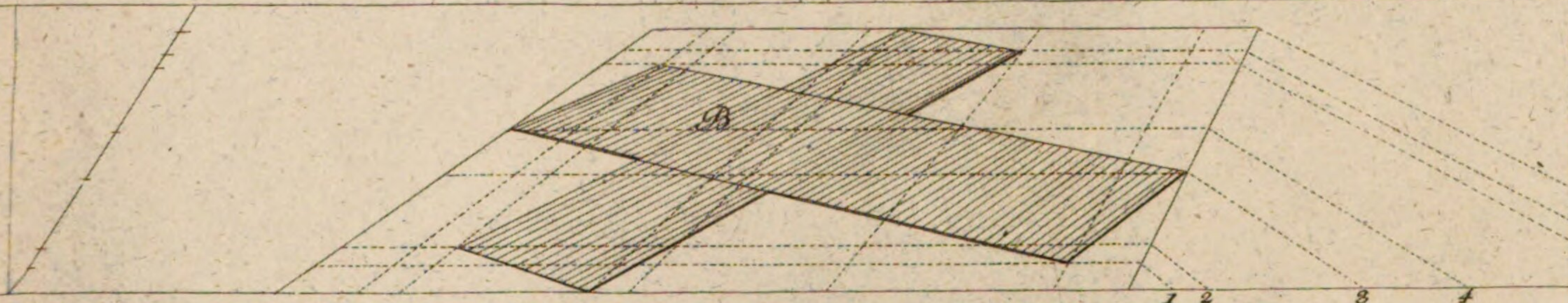
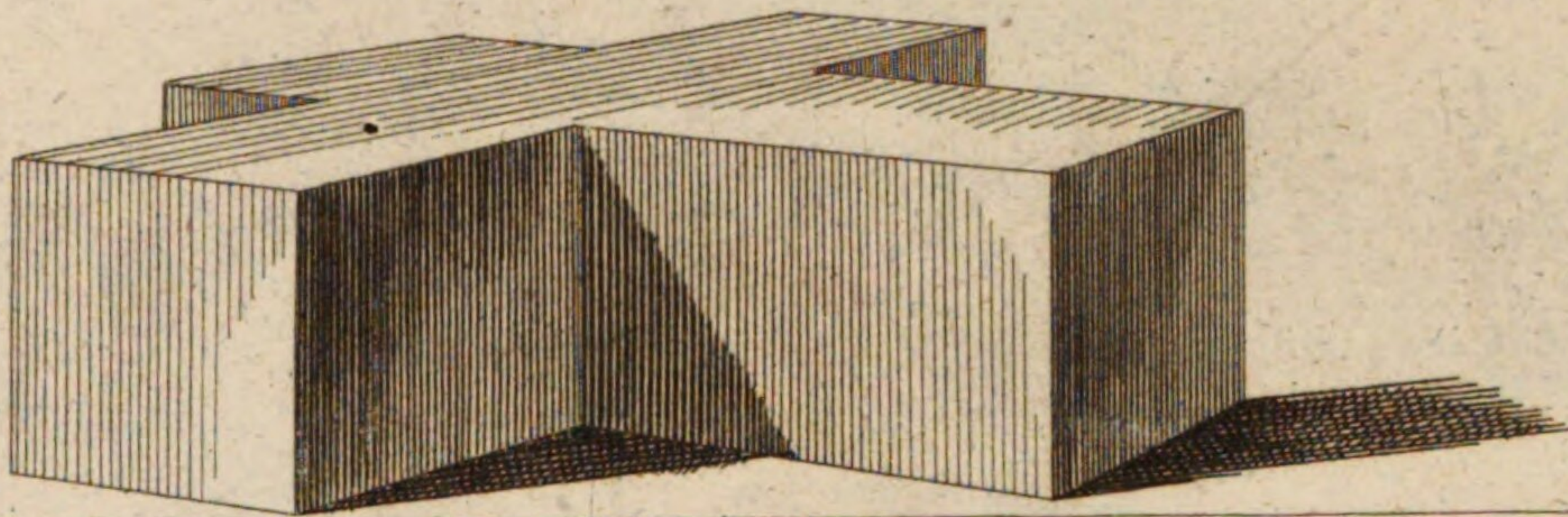






Tab. XXII.

Fig. 117.



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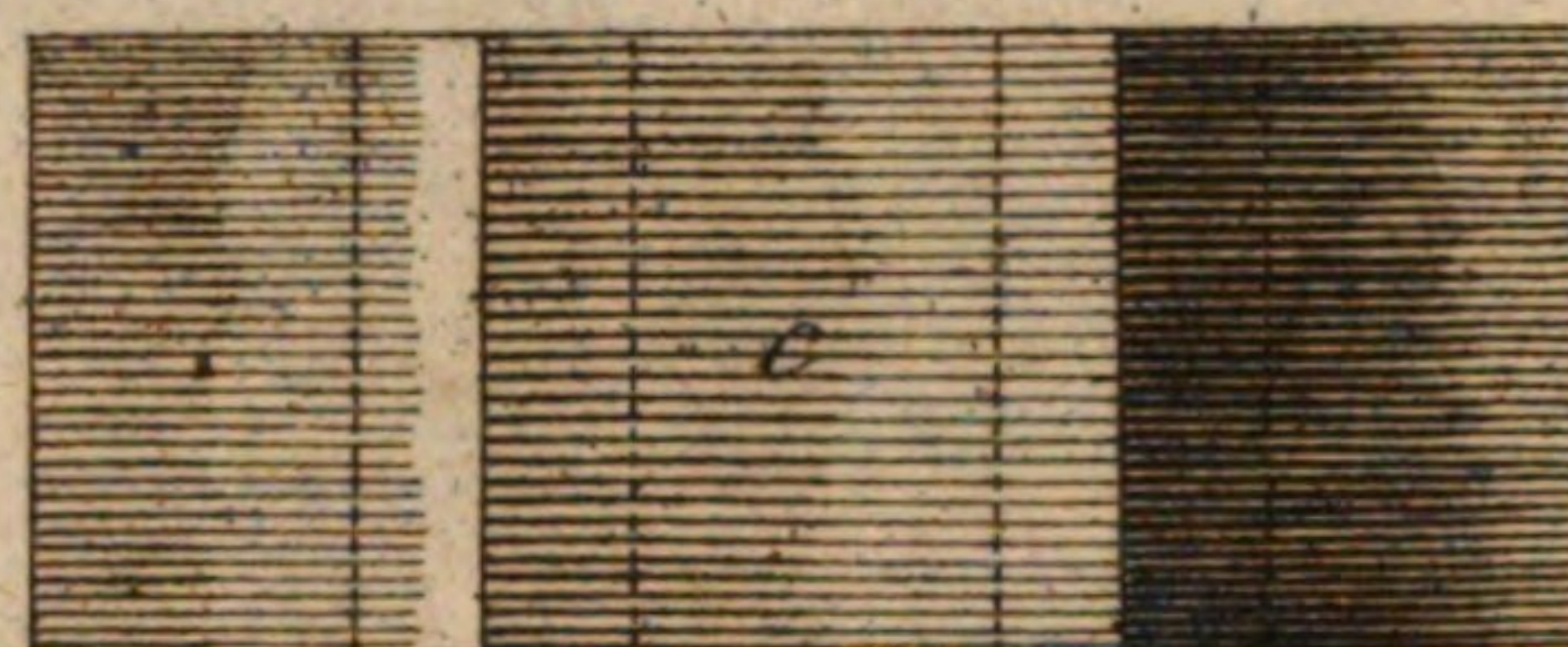
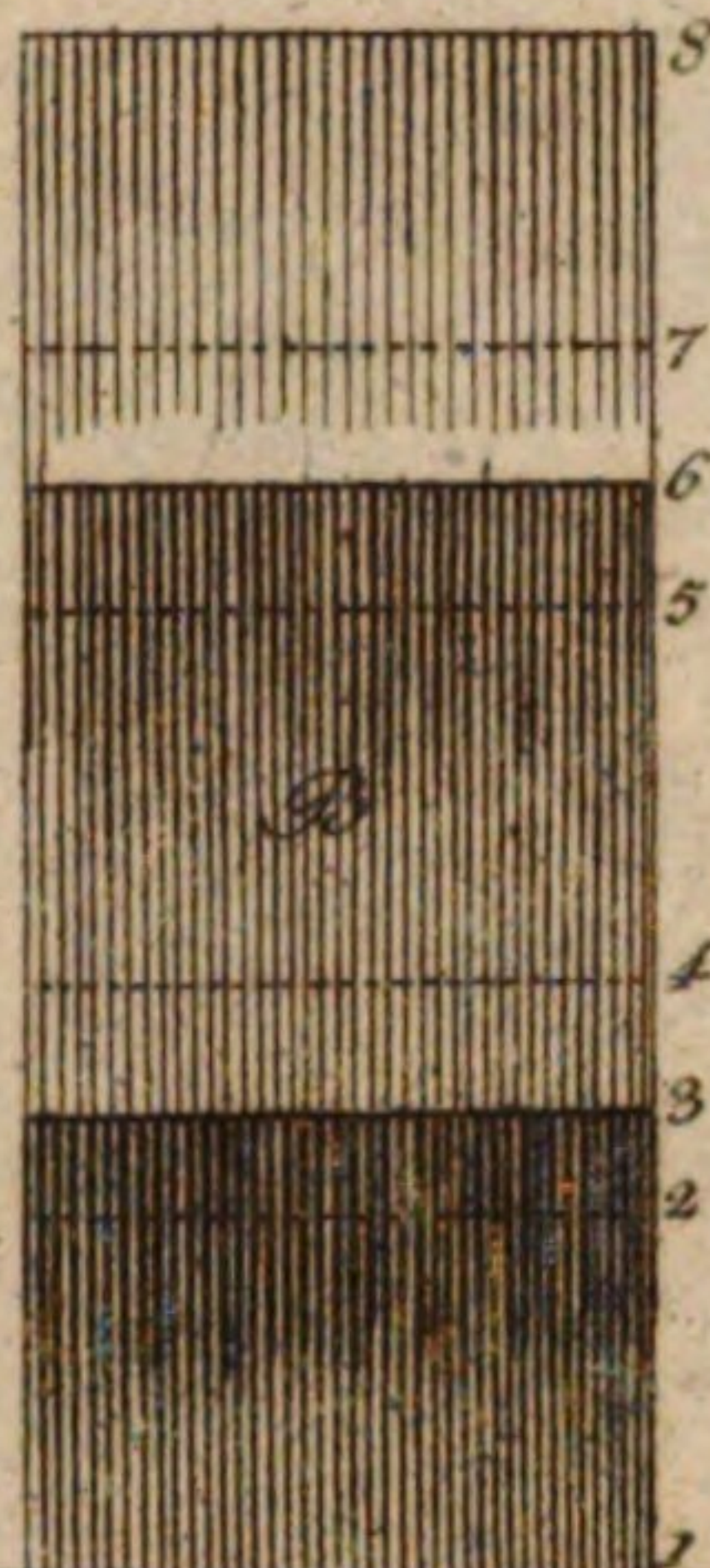
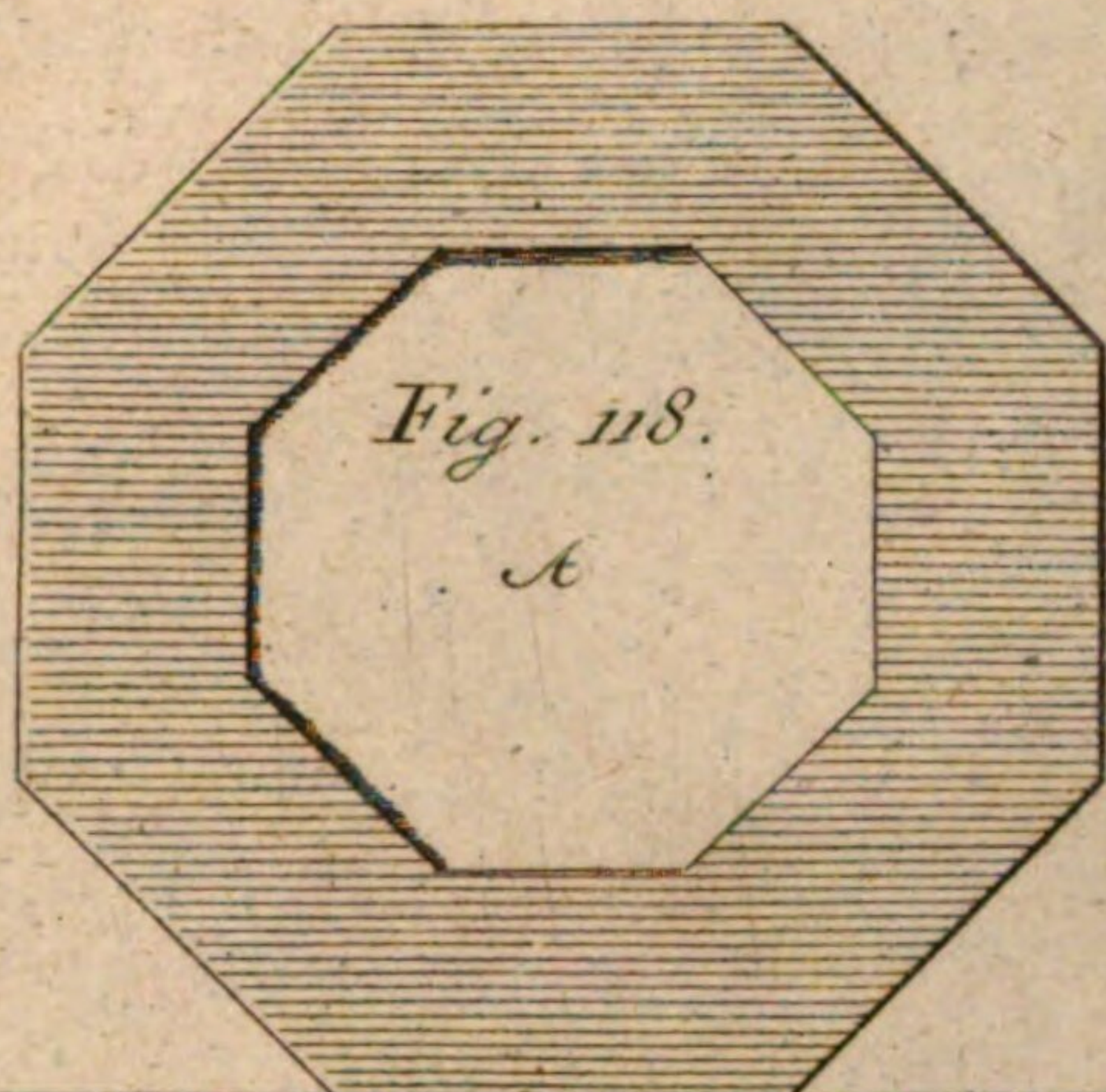


Fig.

119.

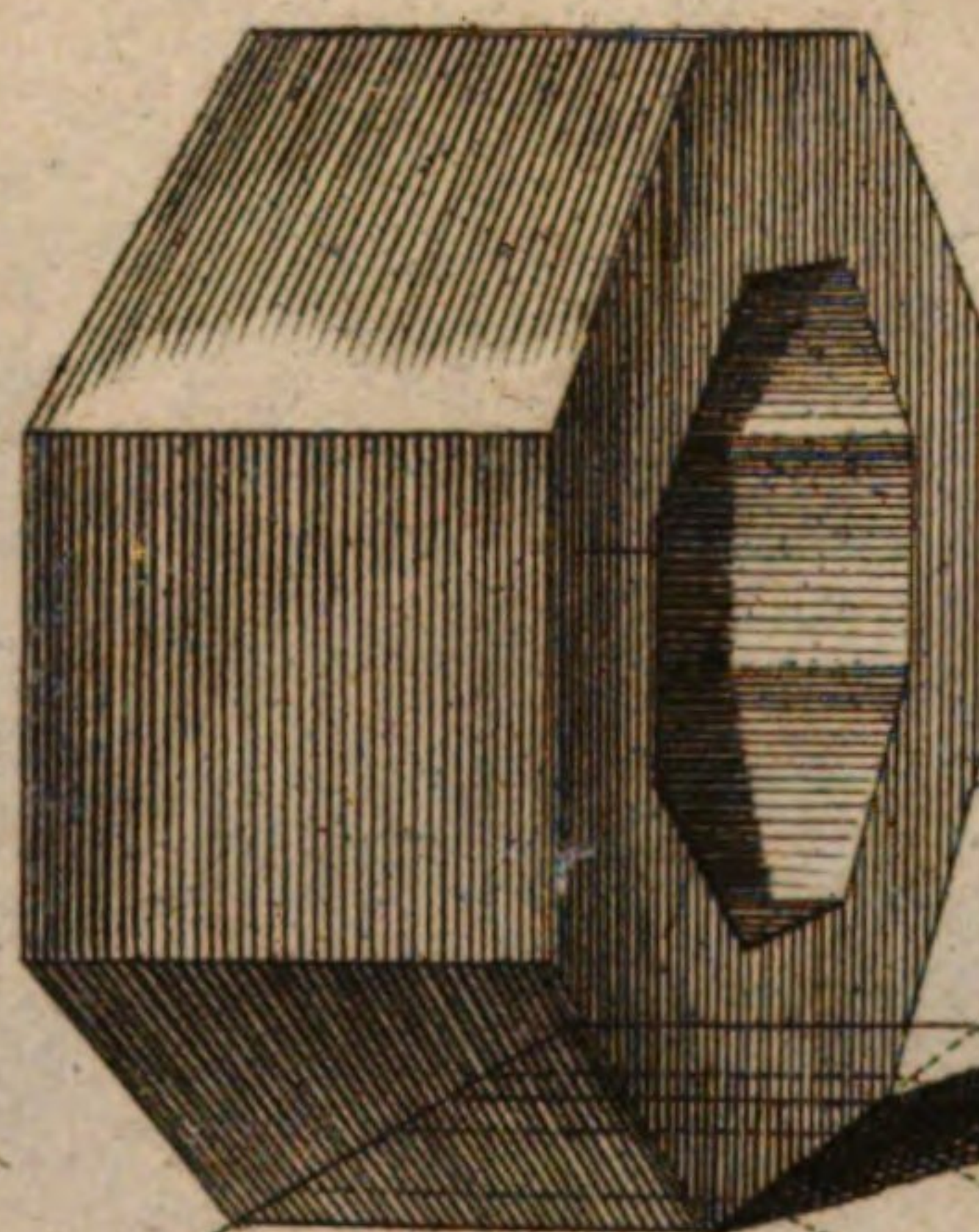


Fig. 120.

C

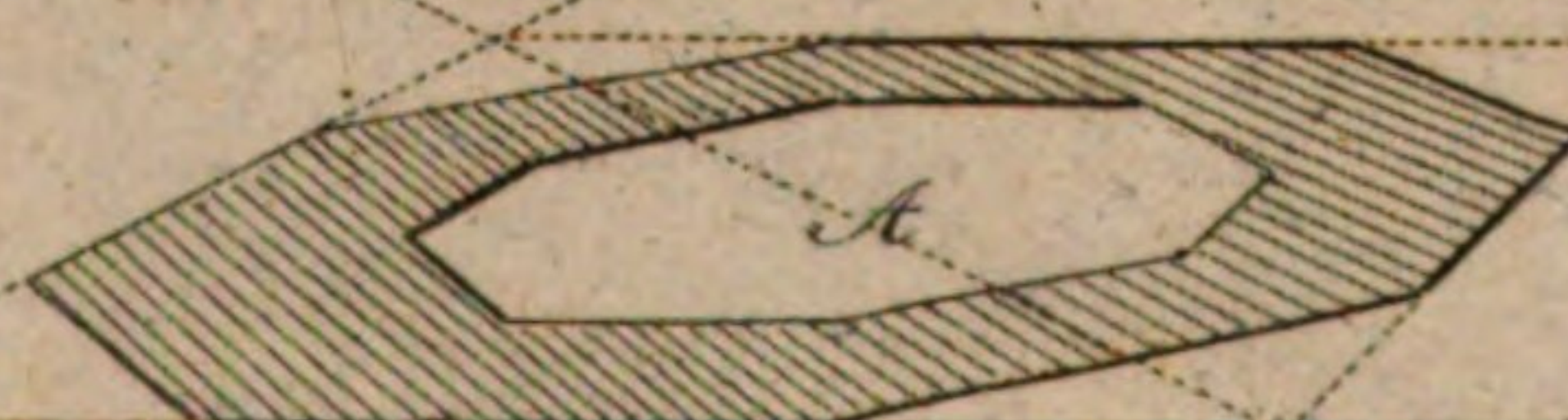
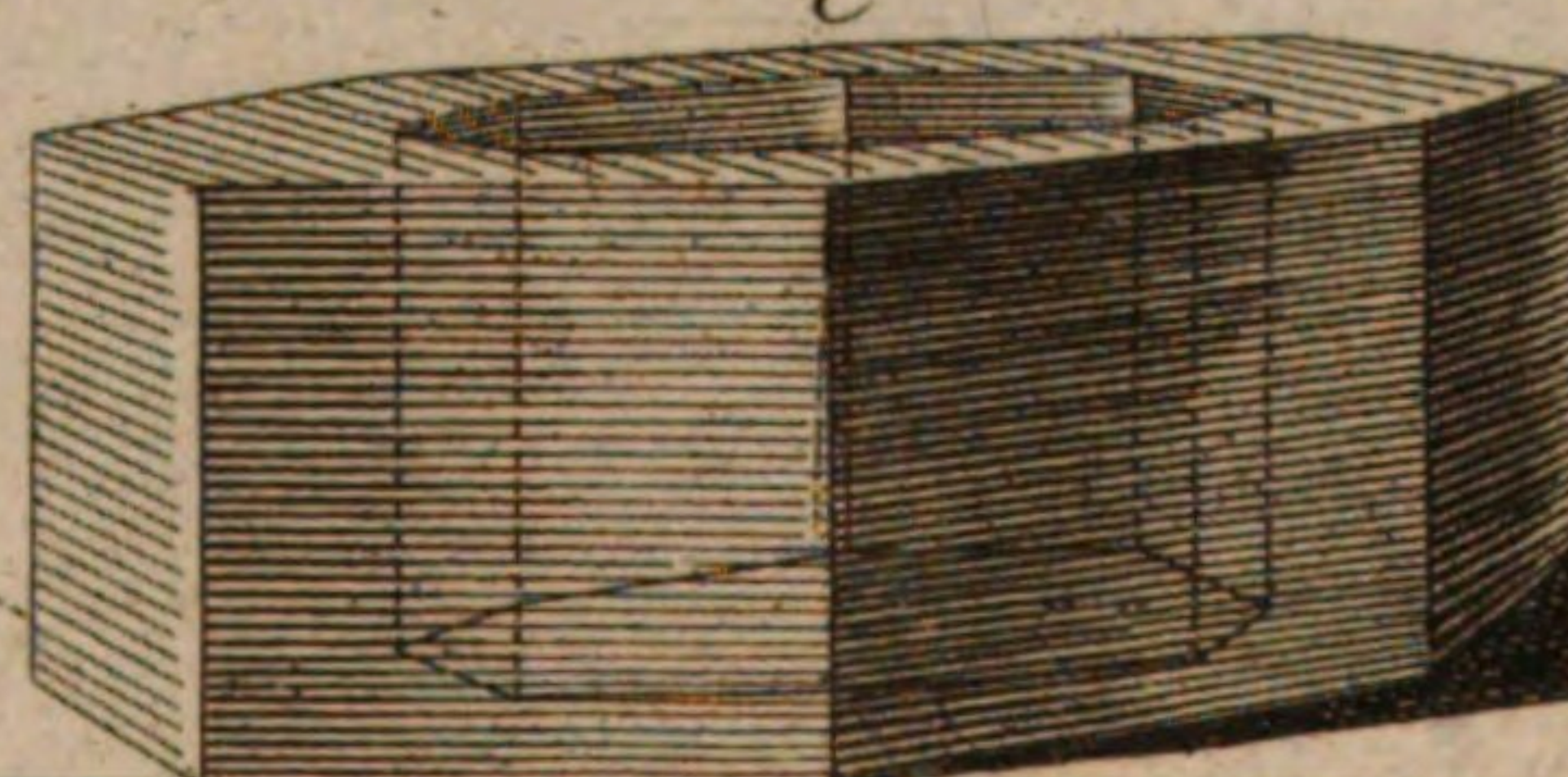


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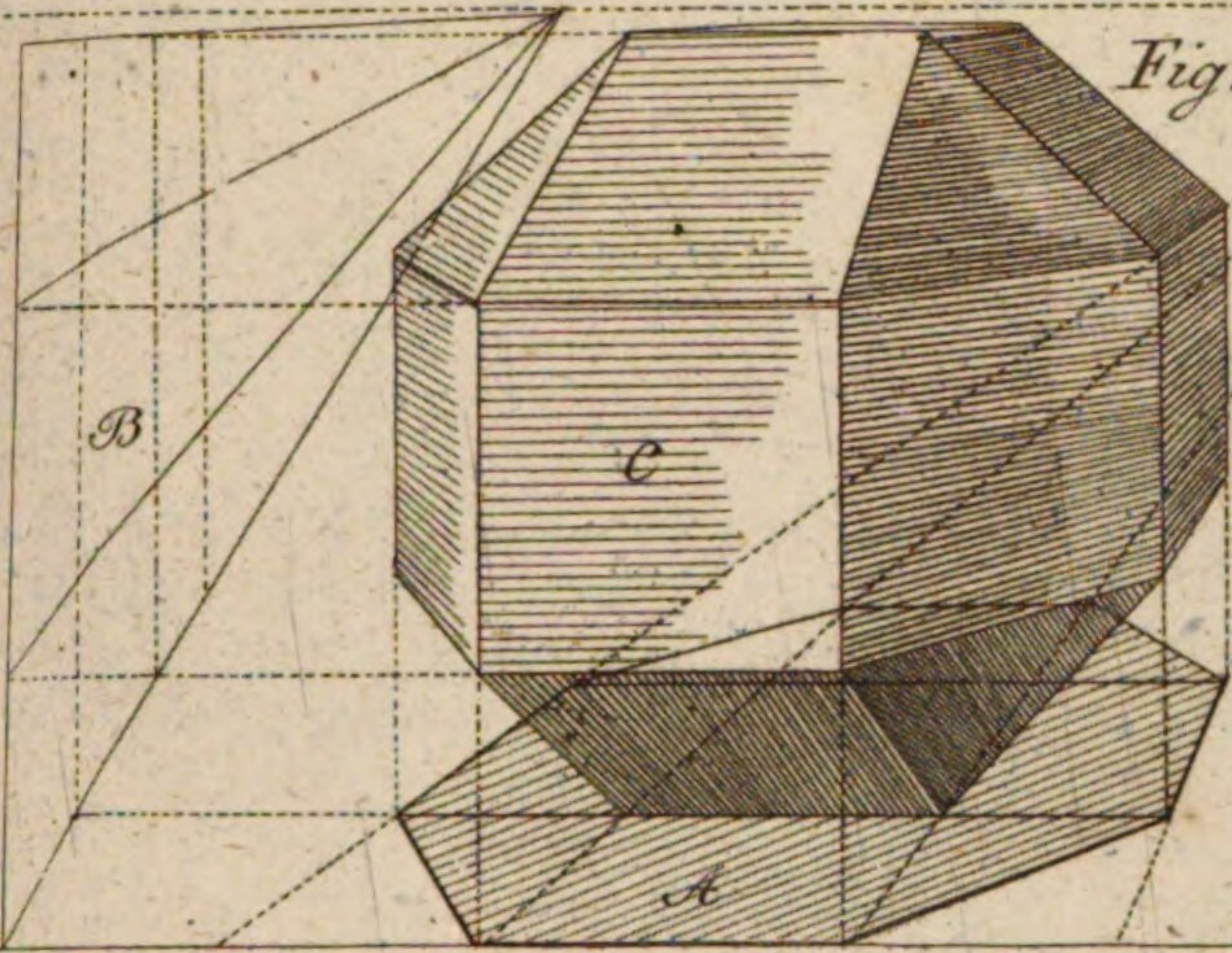
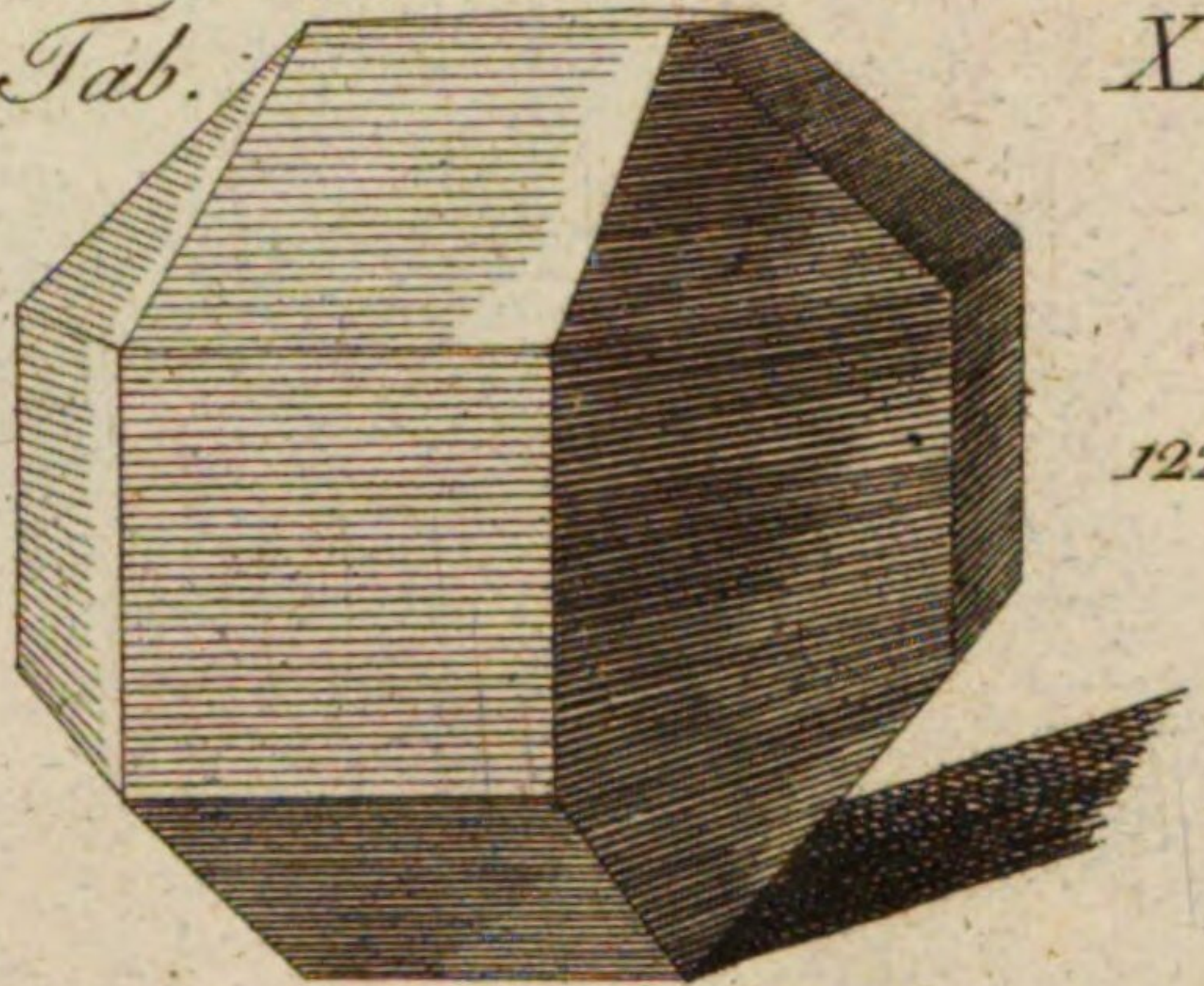


Fig.



122.

Fig. 123.

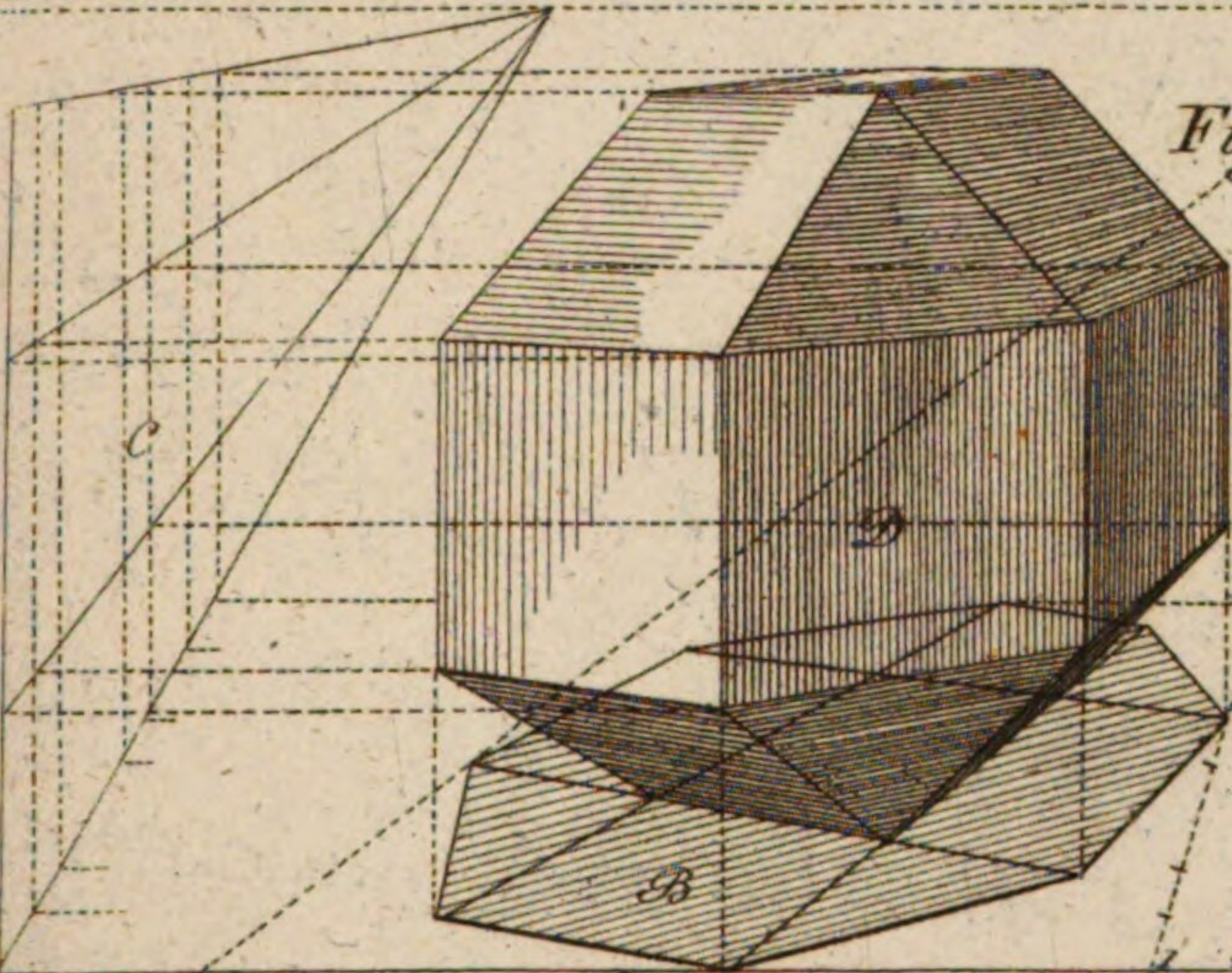
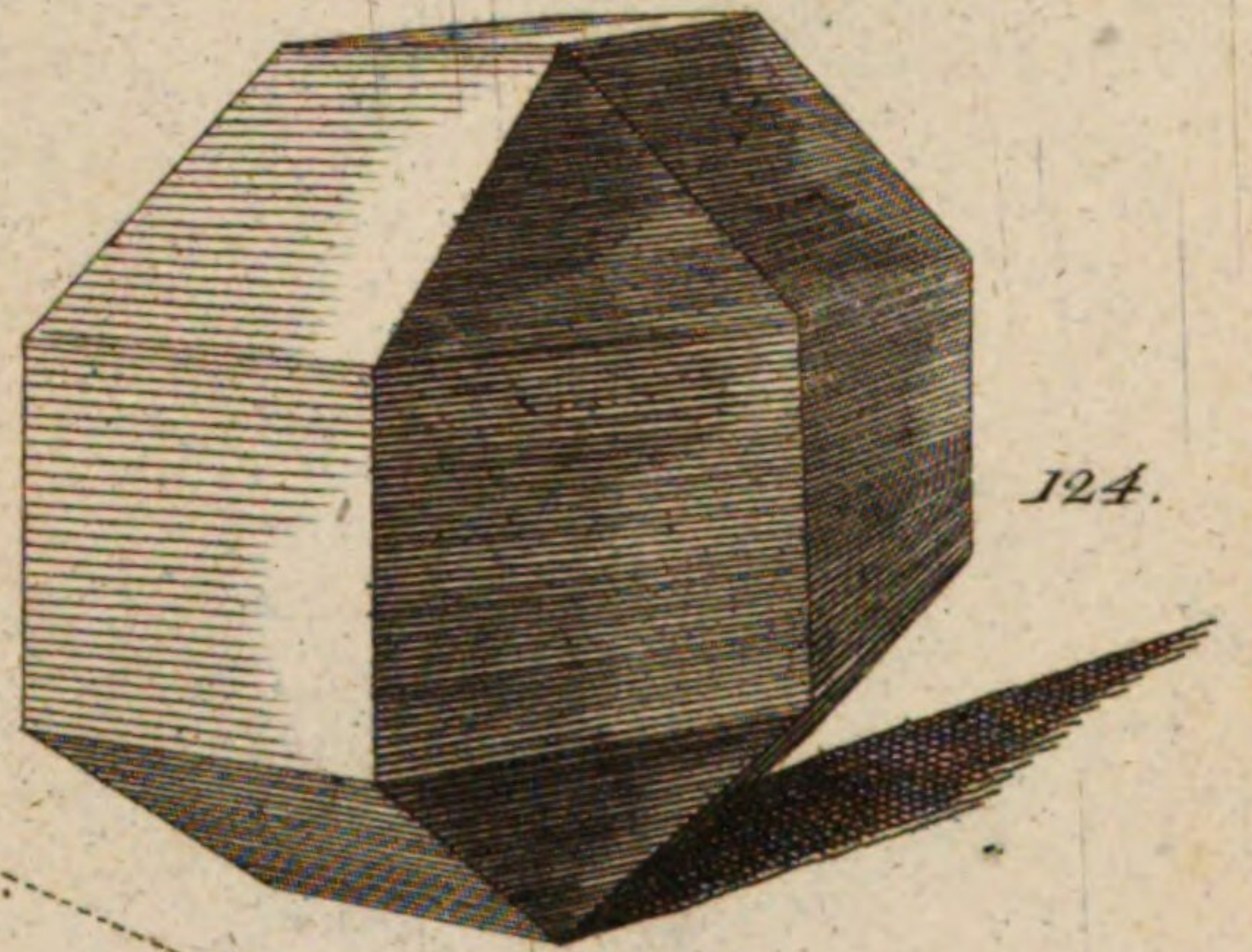
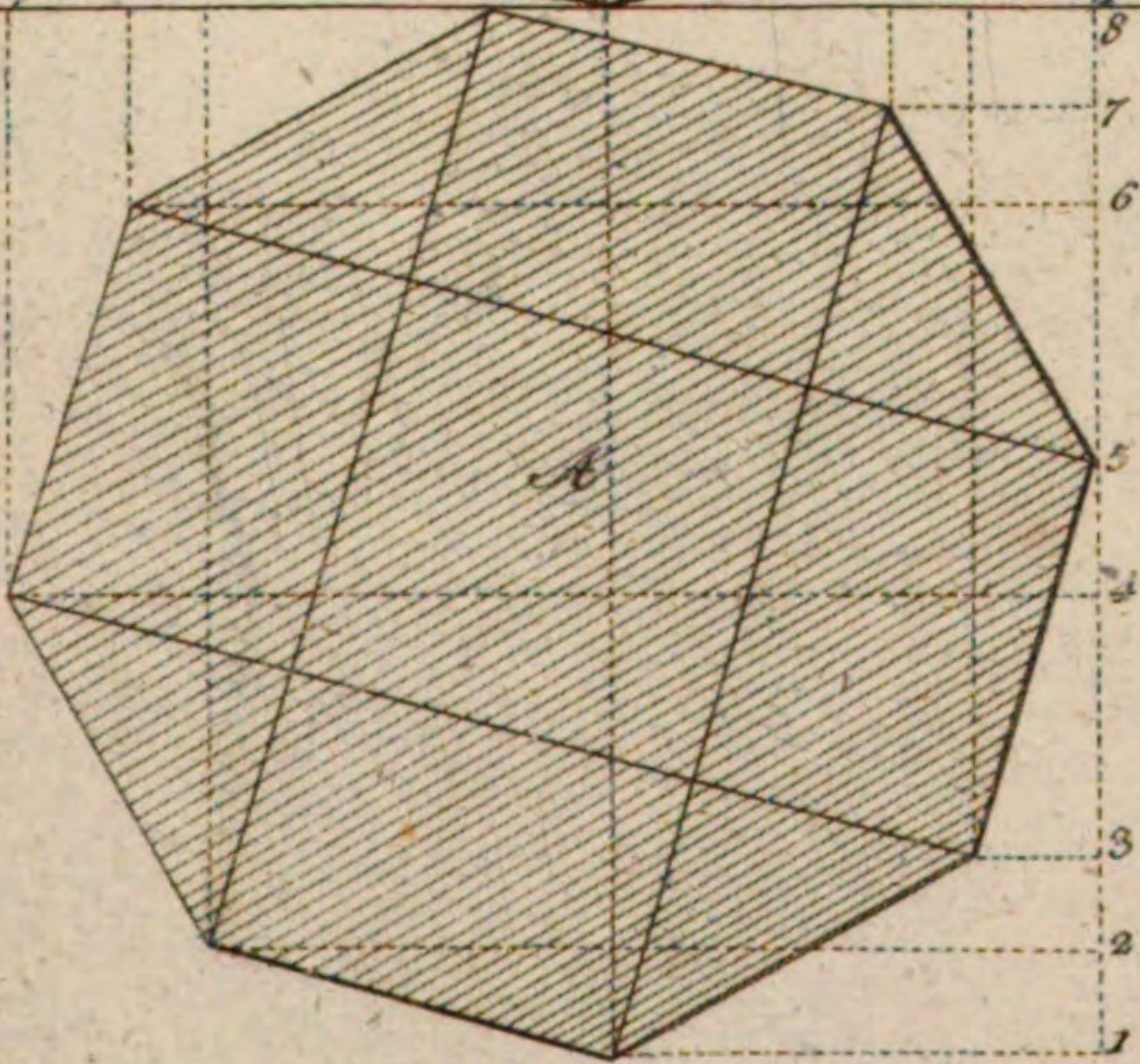


Fig.



124.



1 2 3 4 5 6 7 8

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Tab. XXV.

Fig. 125.

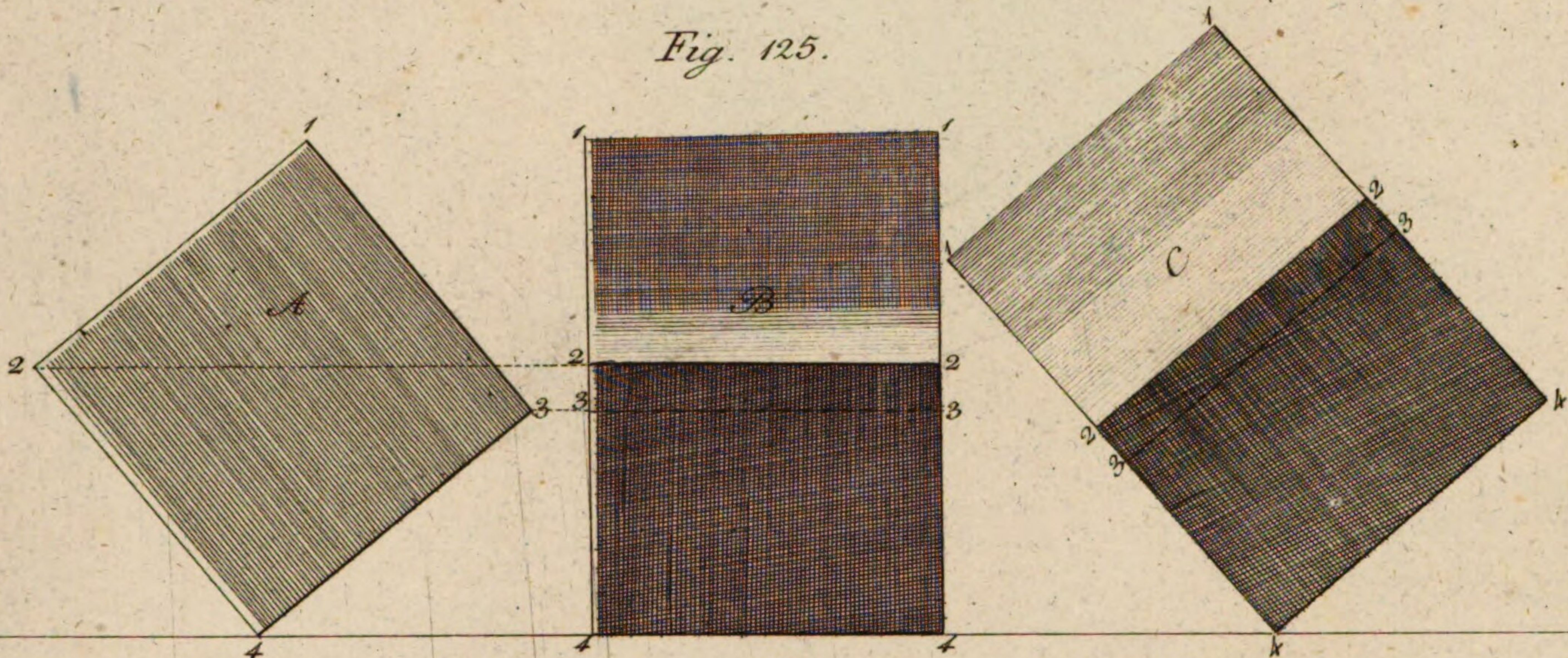


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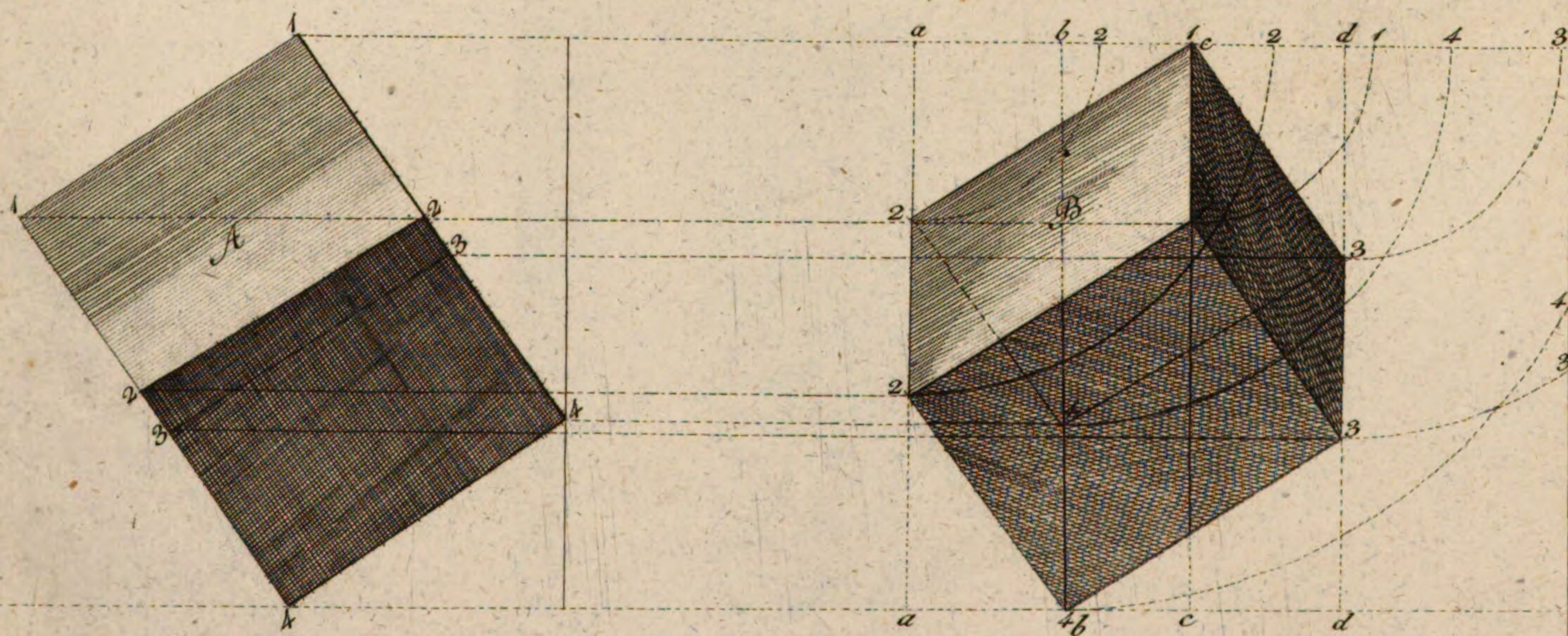


Fig. 127.

Fig. 128.

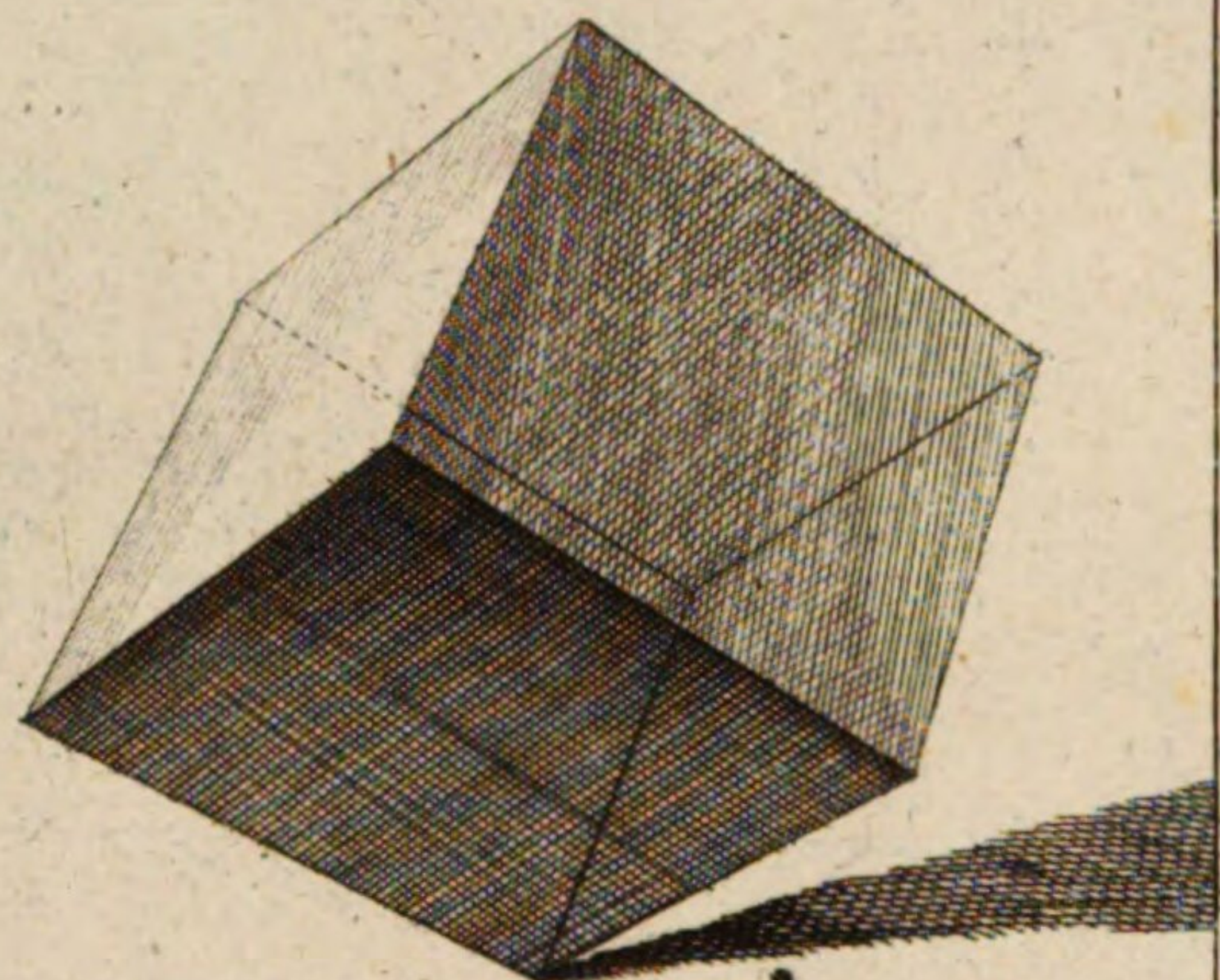
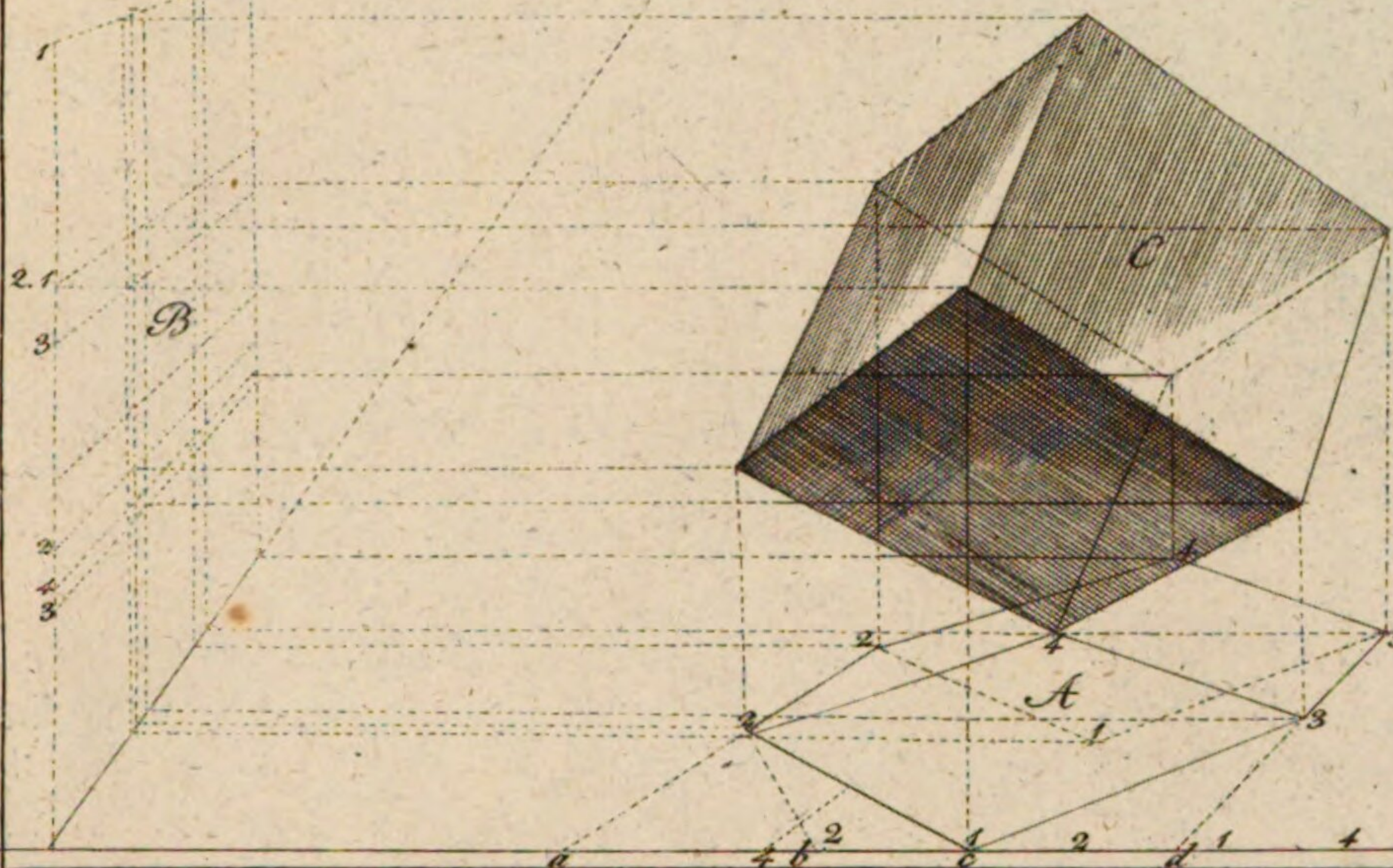


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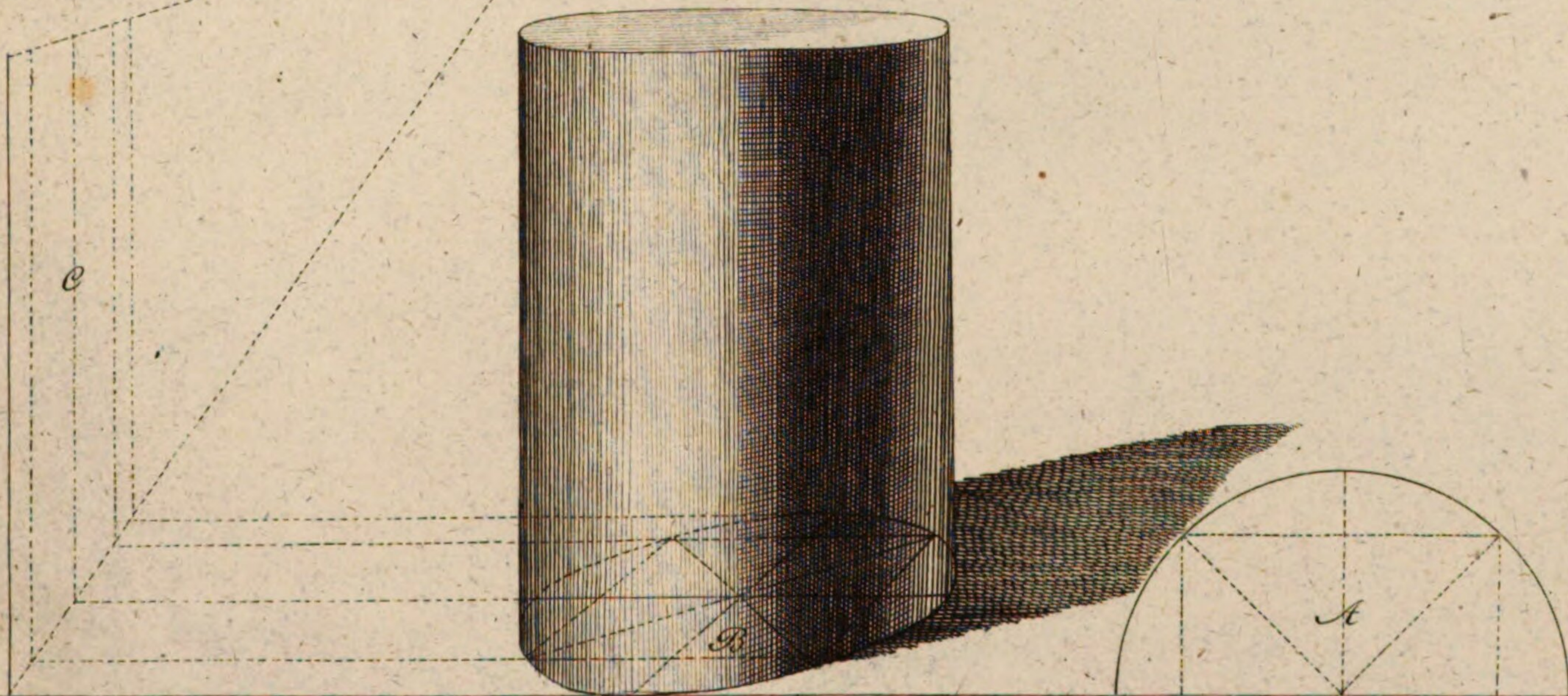
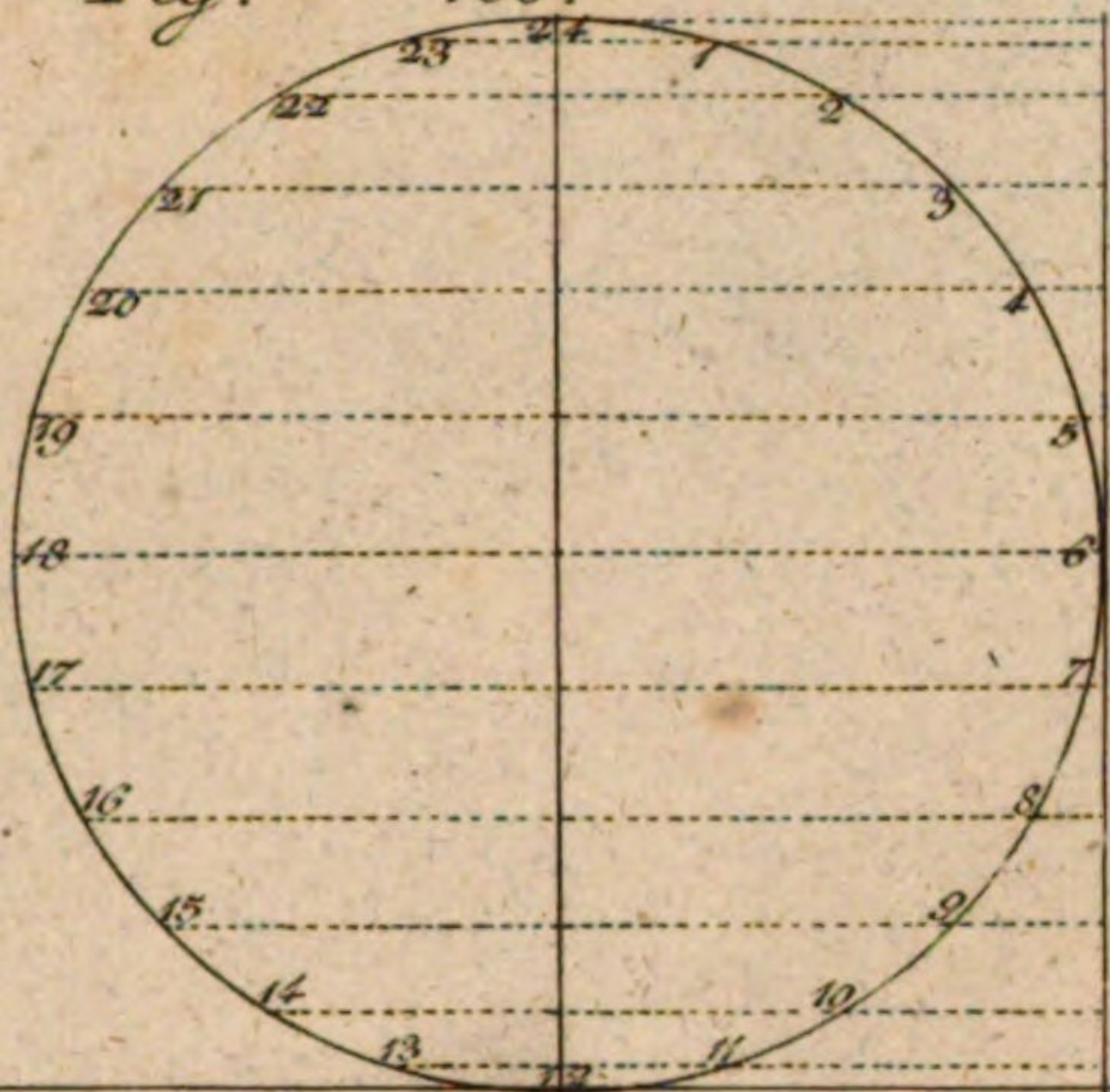
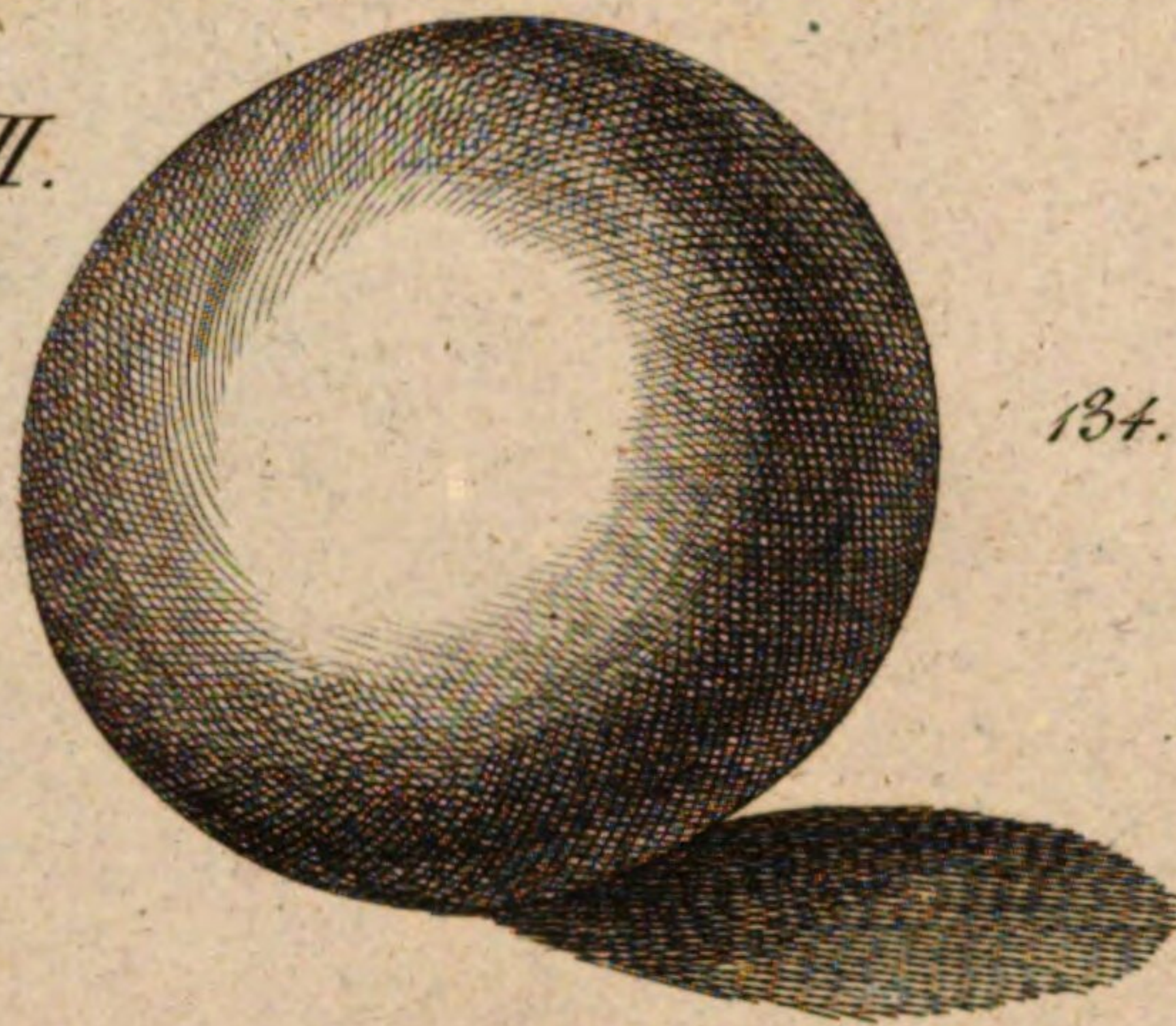


Fig. 130.



Tab. XXVII.

Fig.



134.

Fig. 132.



Fig. 133.

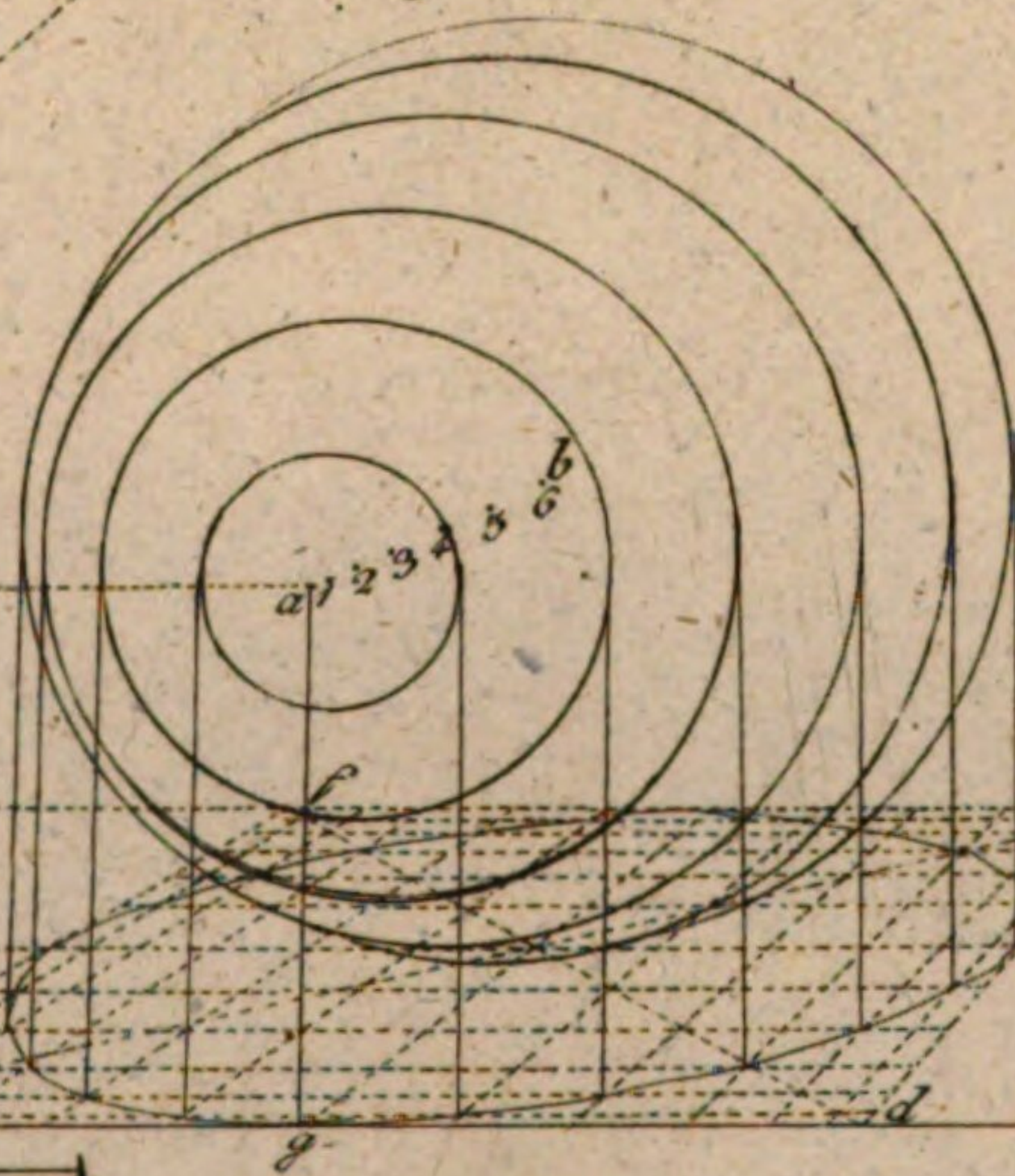


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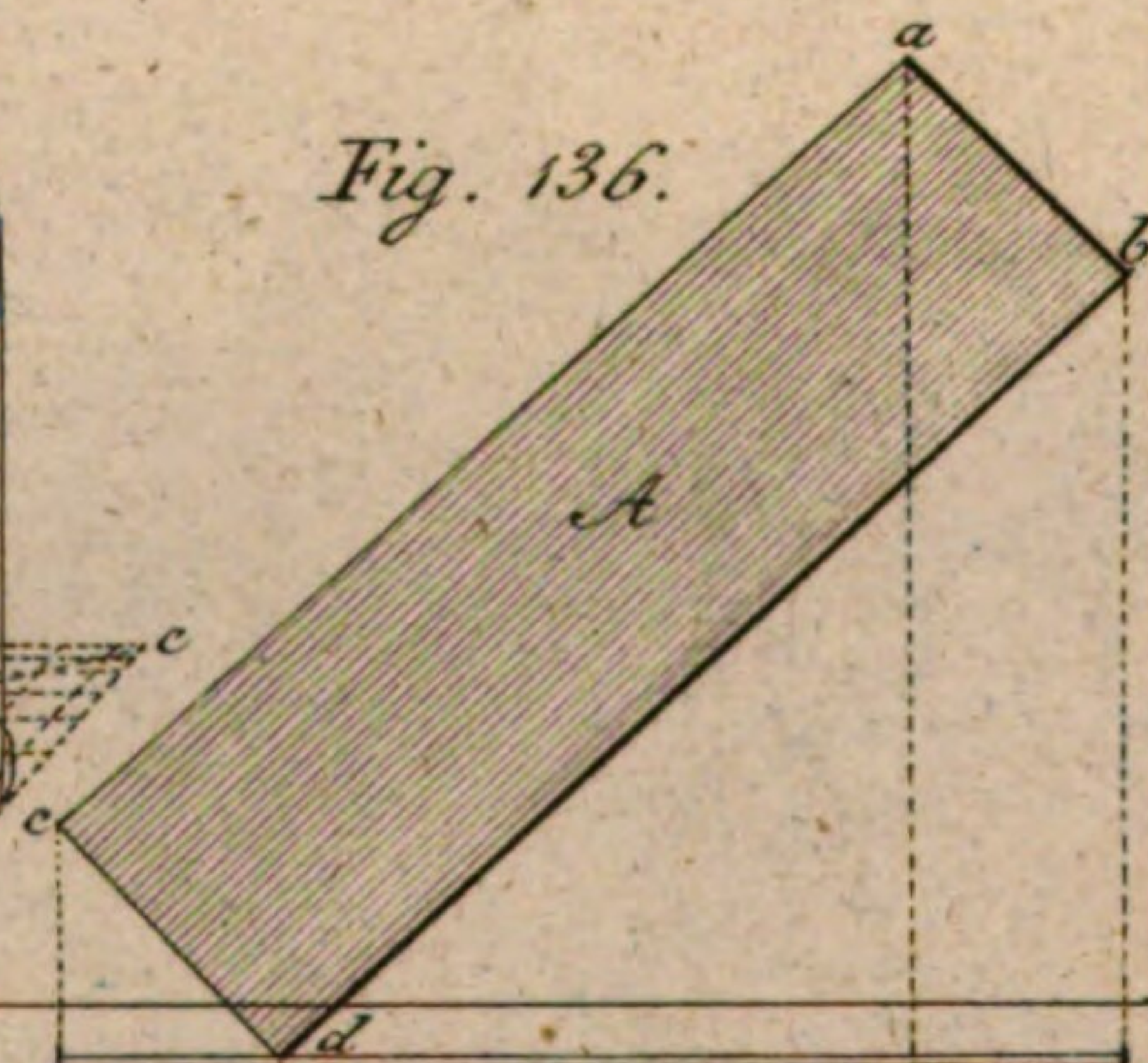
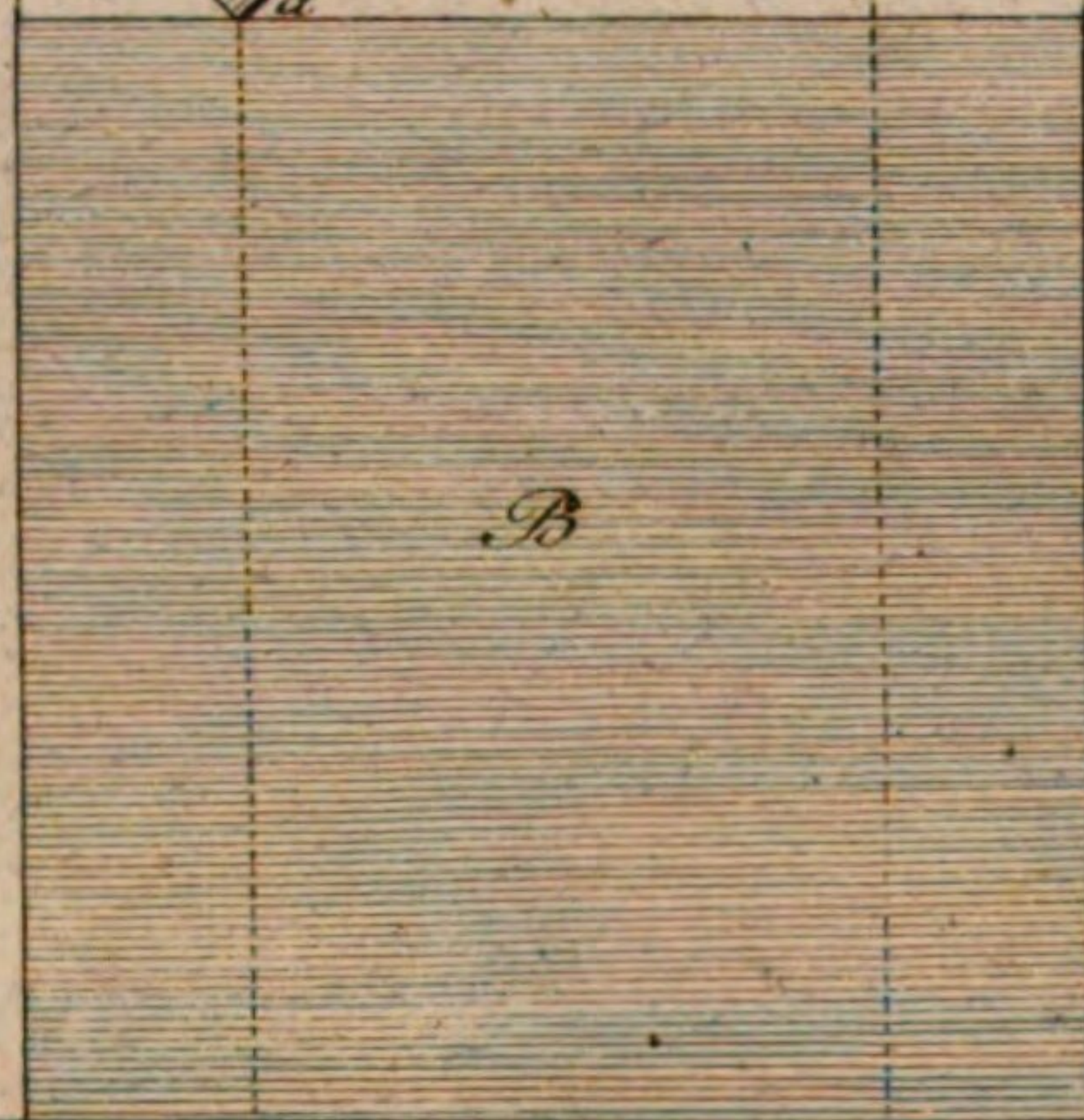
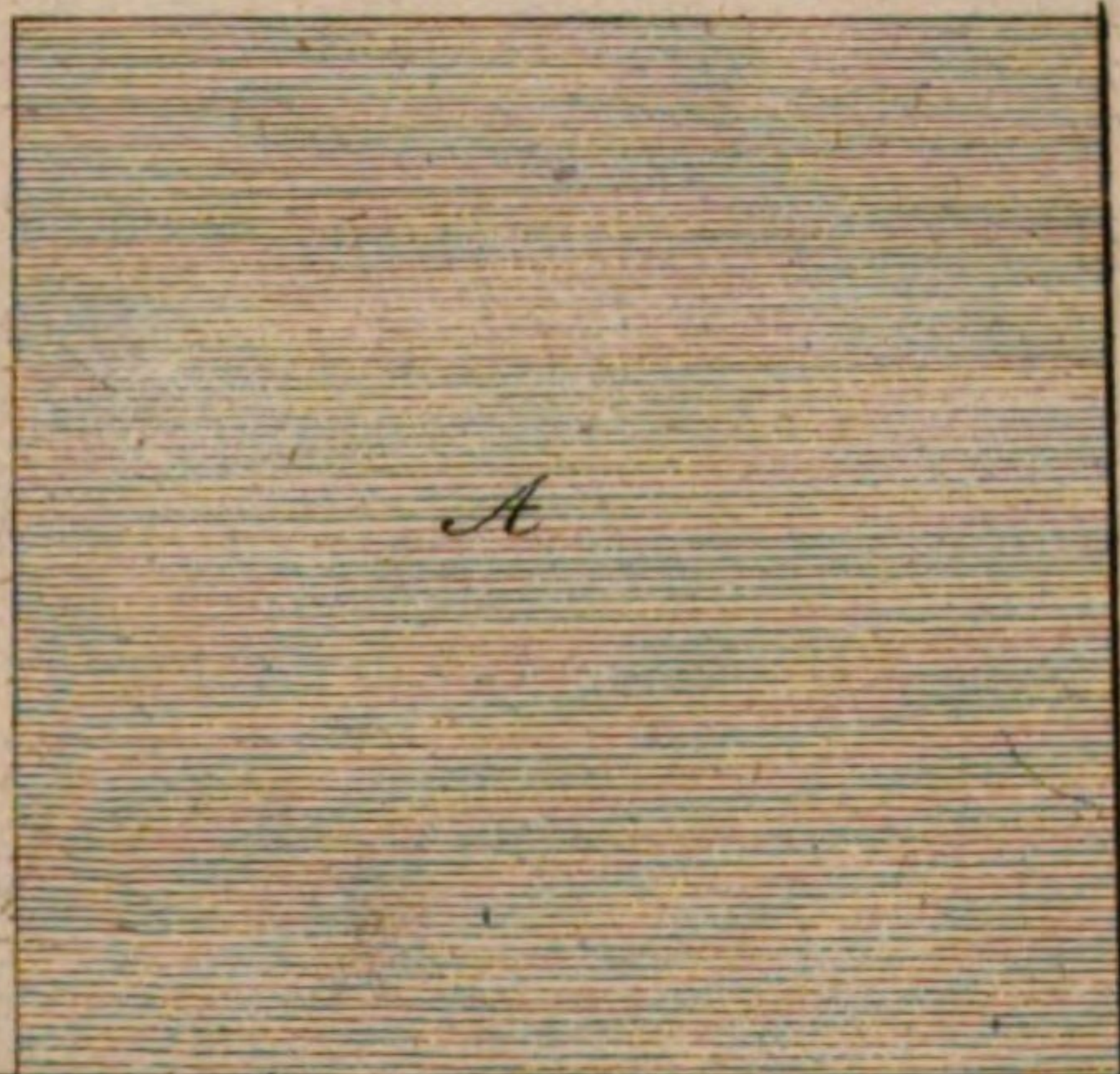
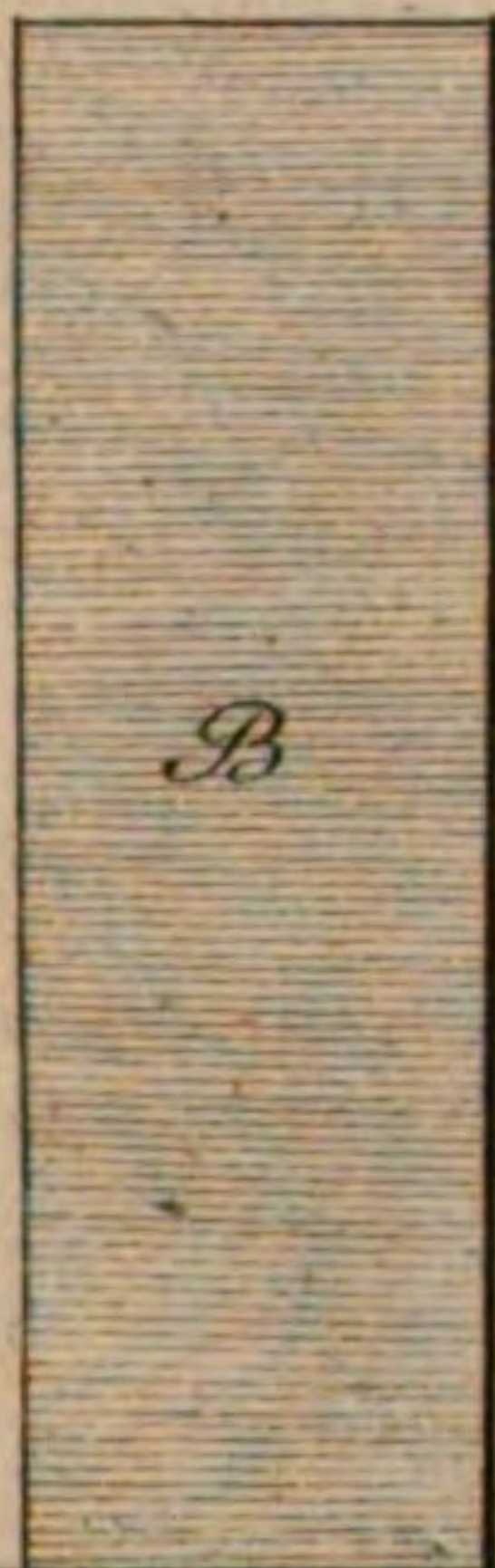
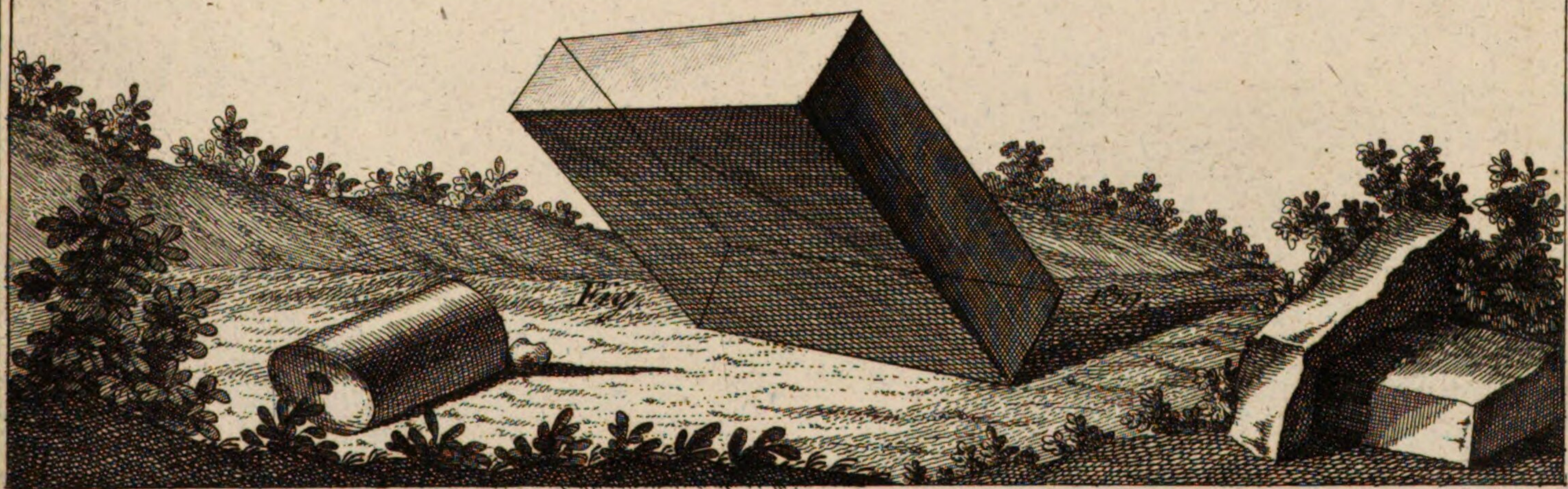
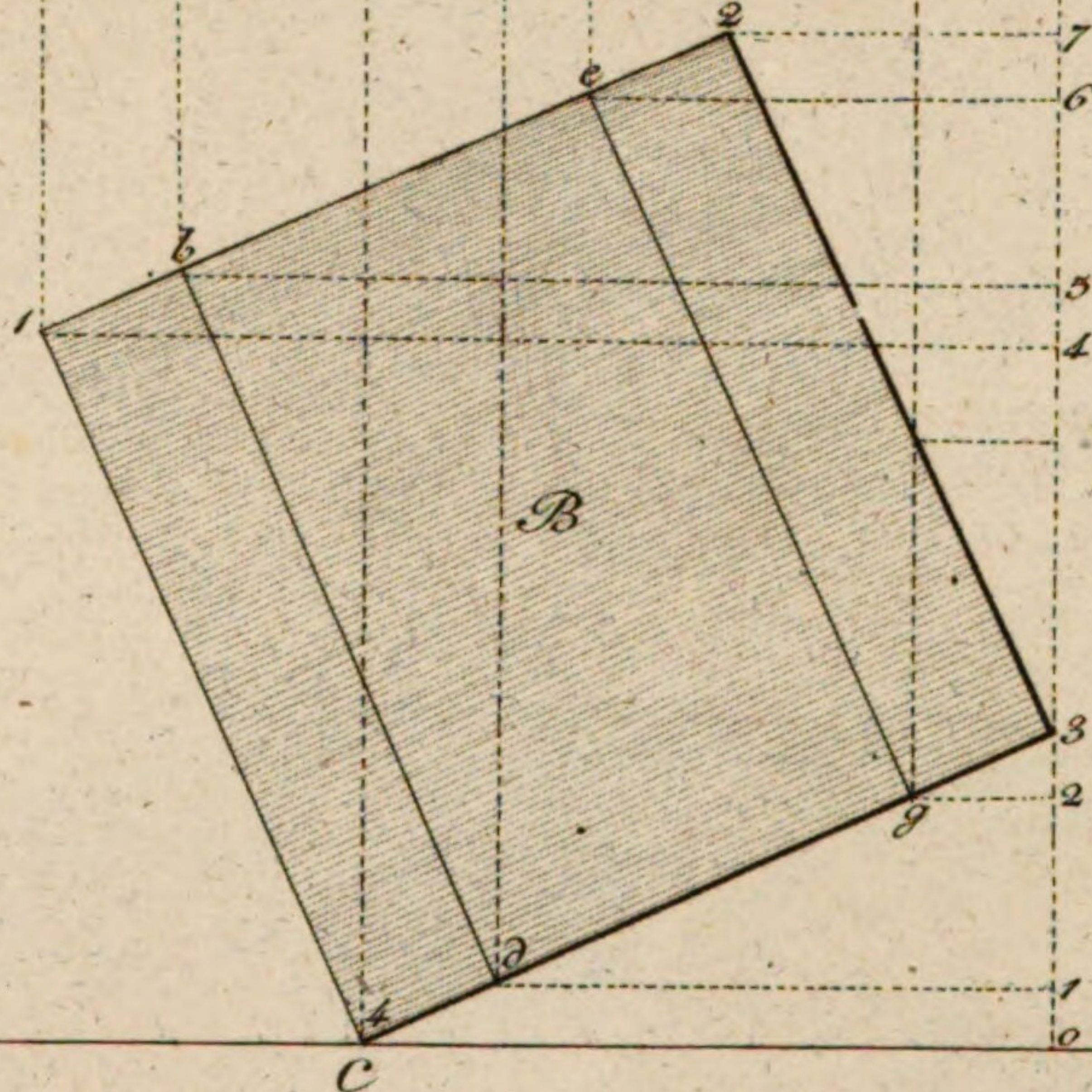
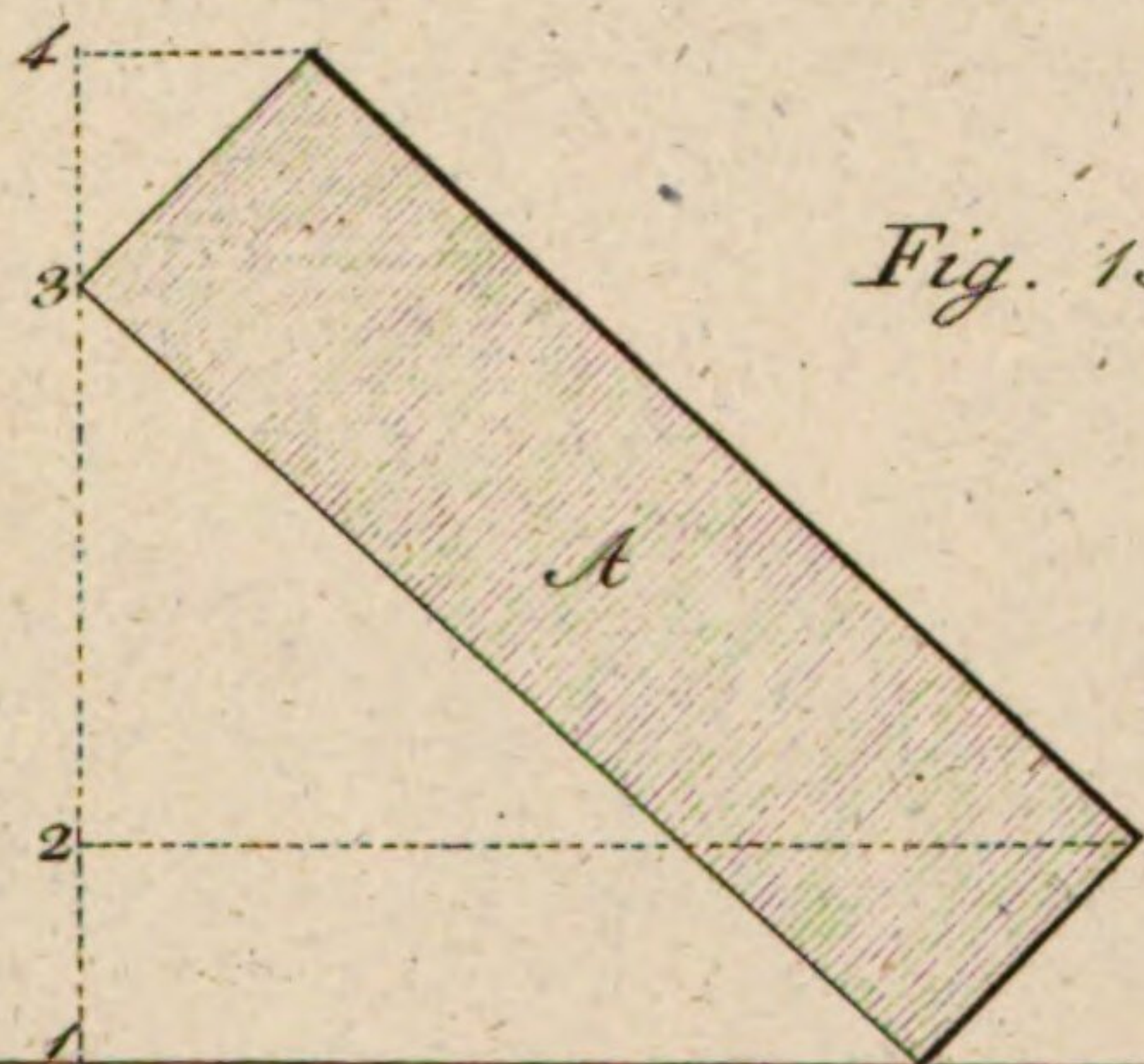
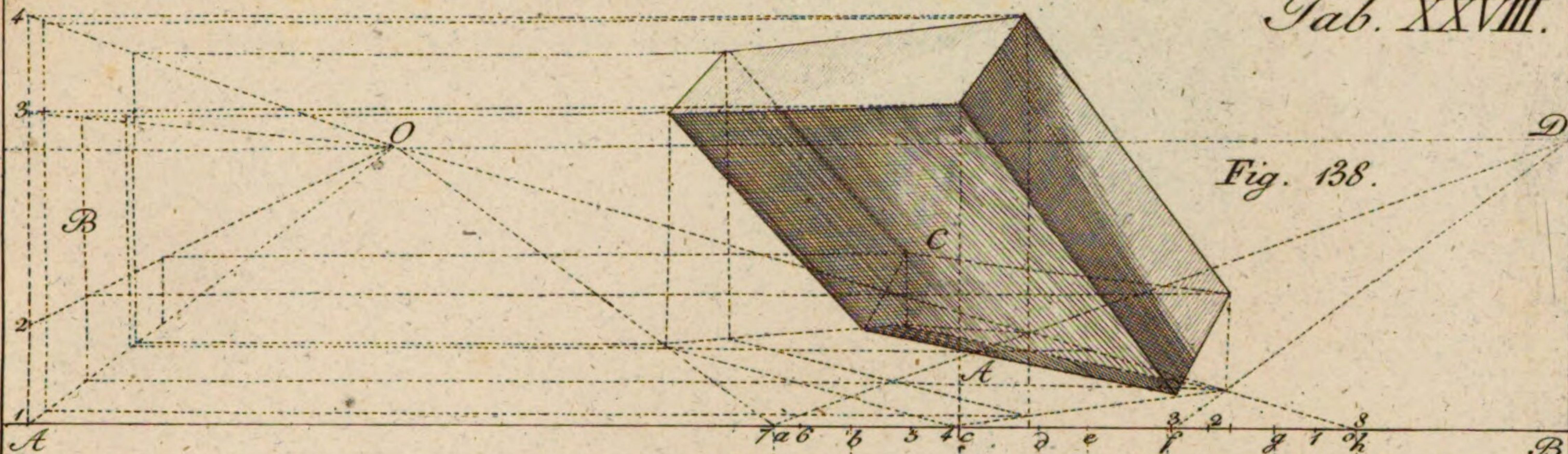


Fig. 131.

Fig. 135.





Tab. XXVIII.

Fig.

141.

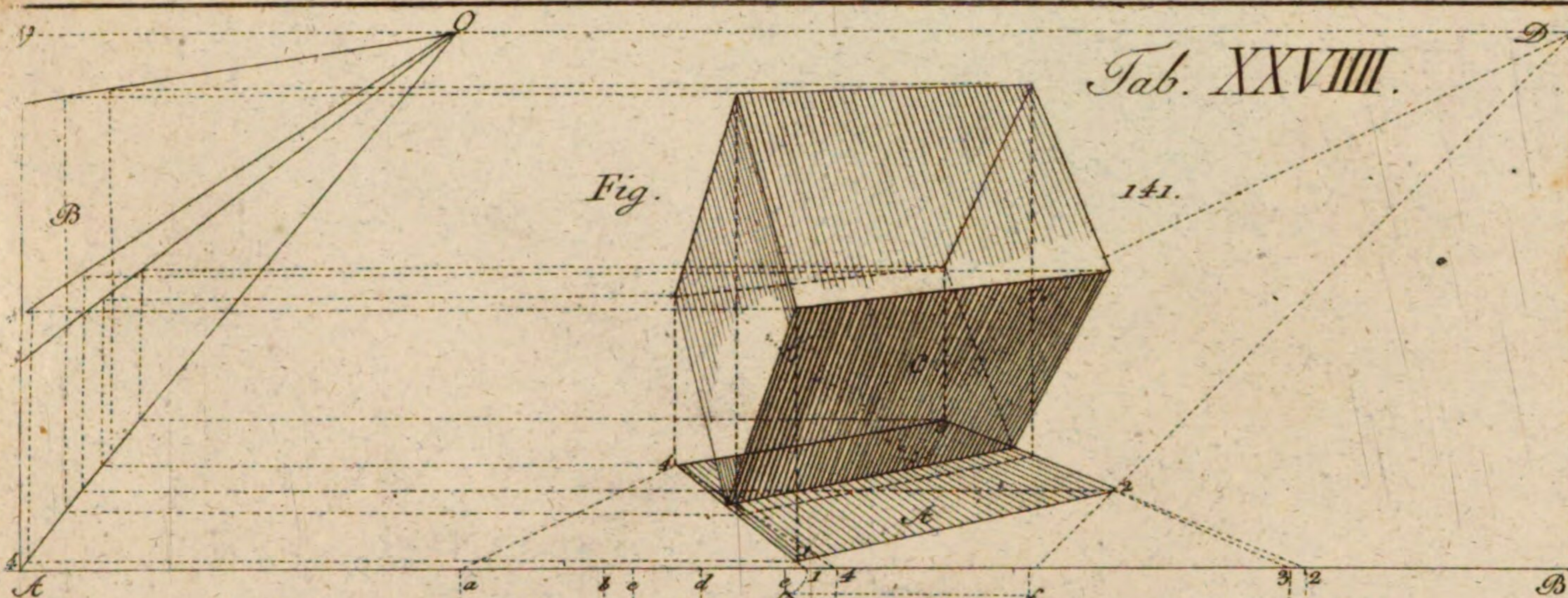


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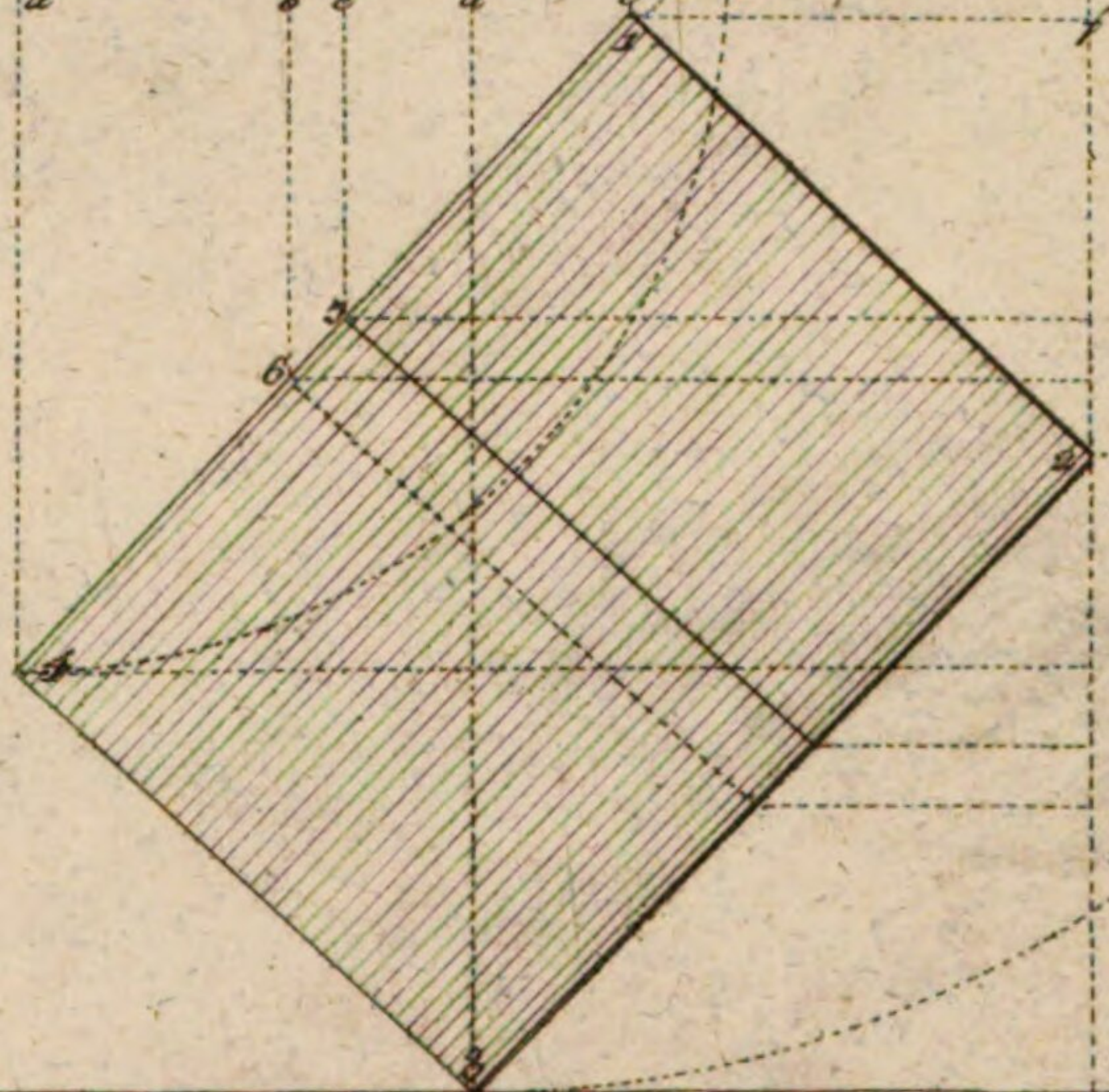


Fig.

142.

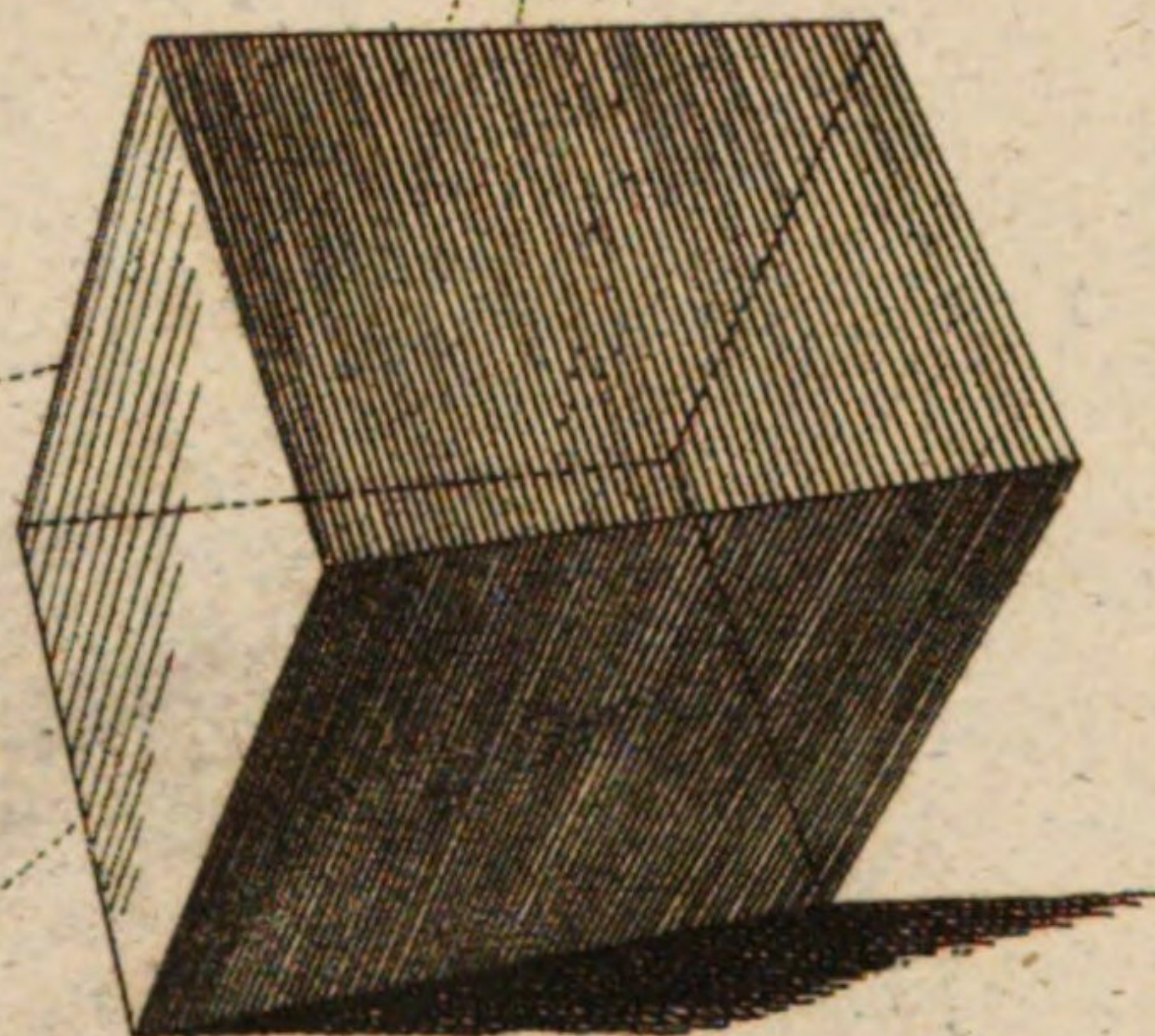


Fig.

143.

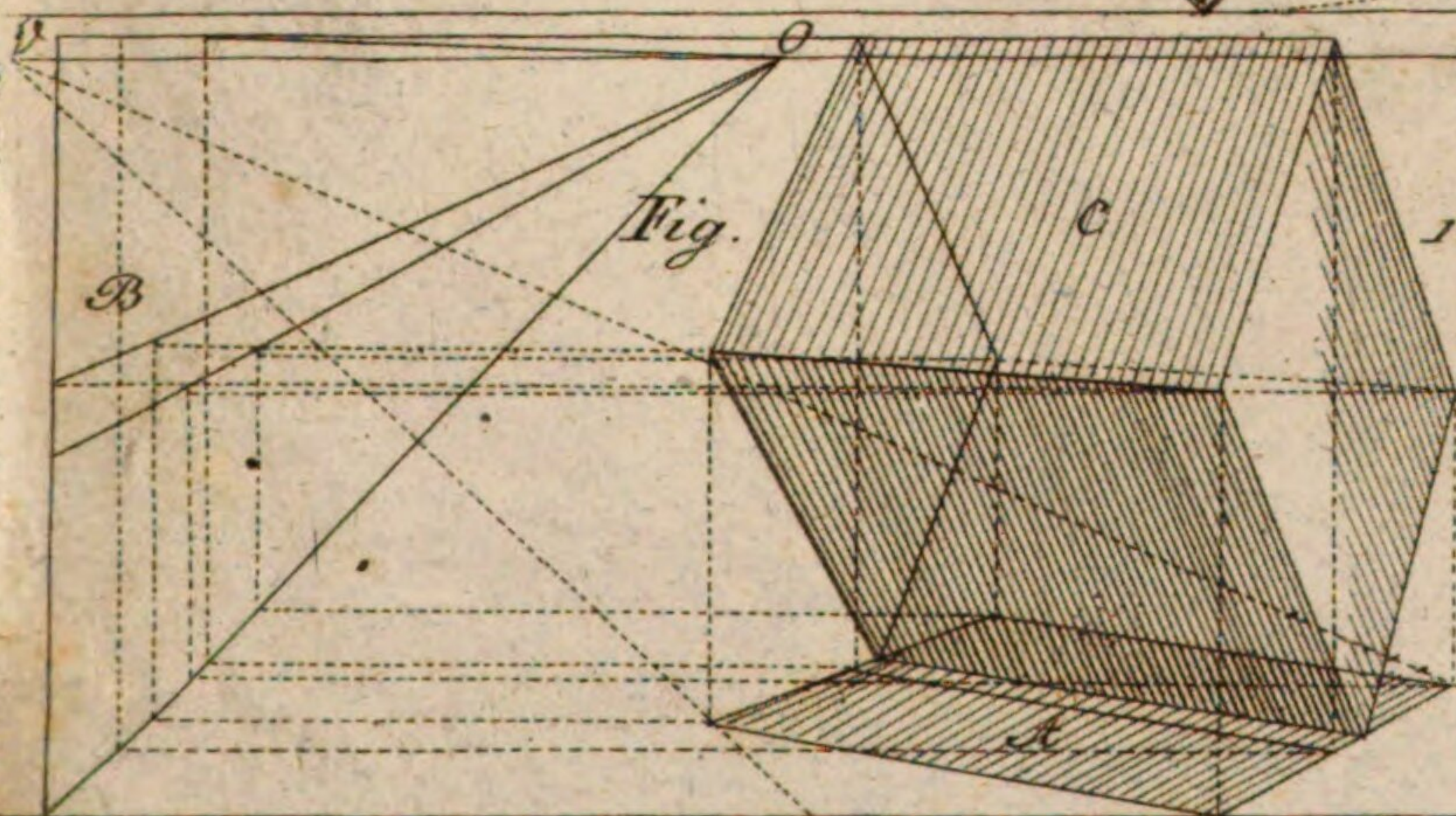
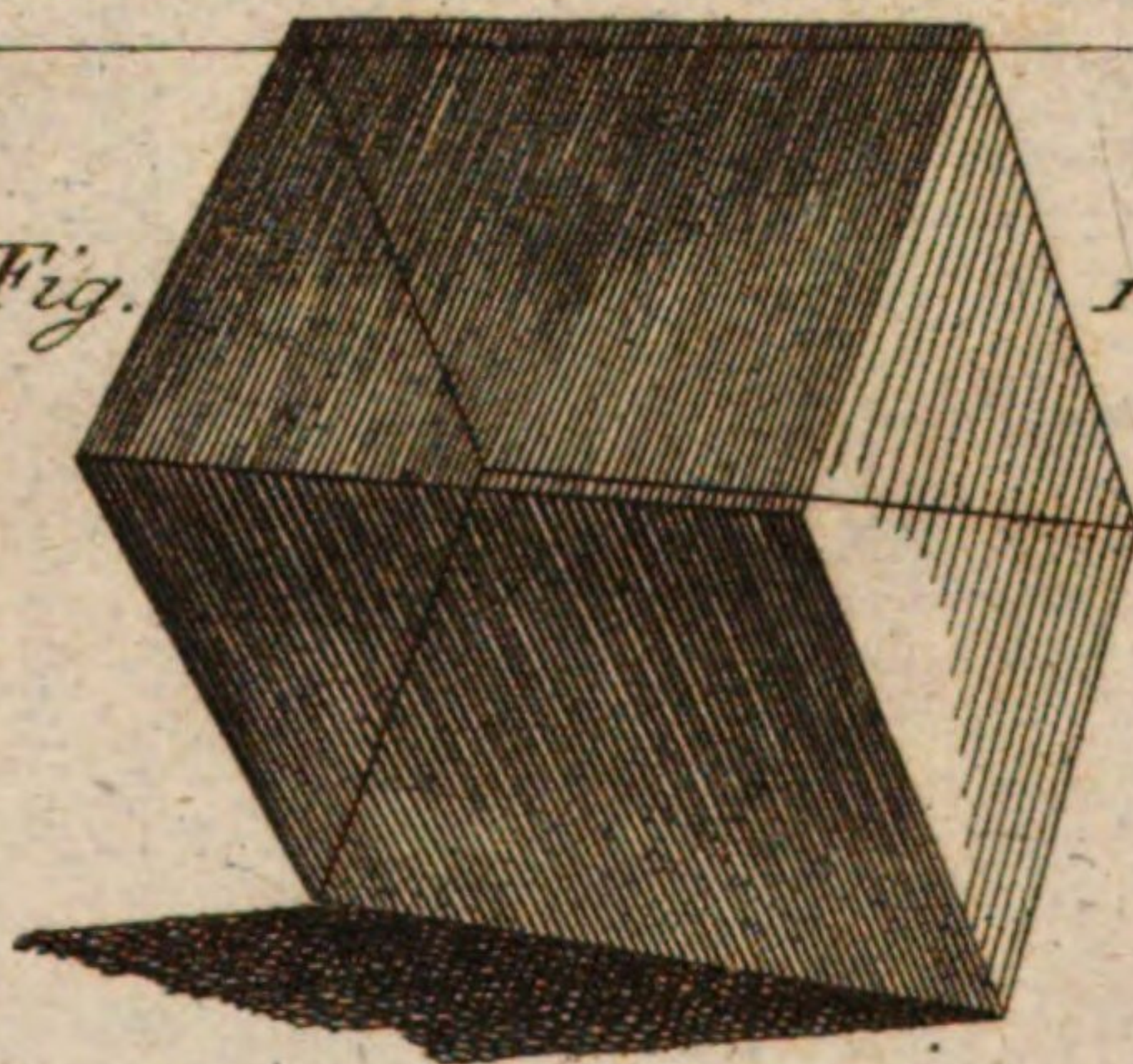


Fig.

144.



Tab. XXX.

Fig.

A

145.

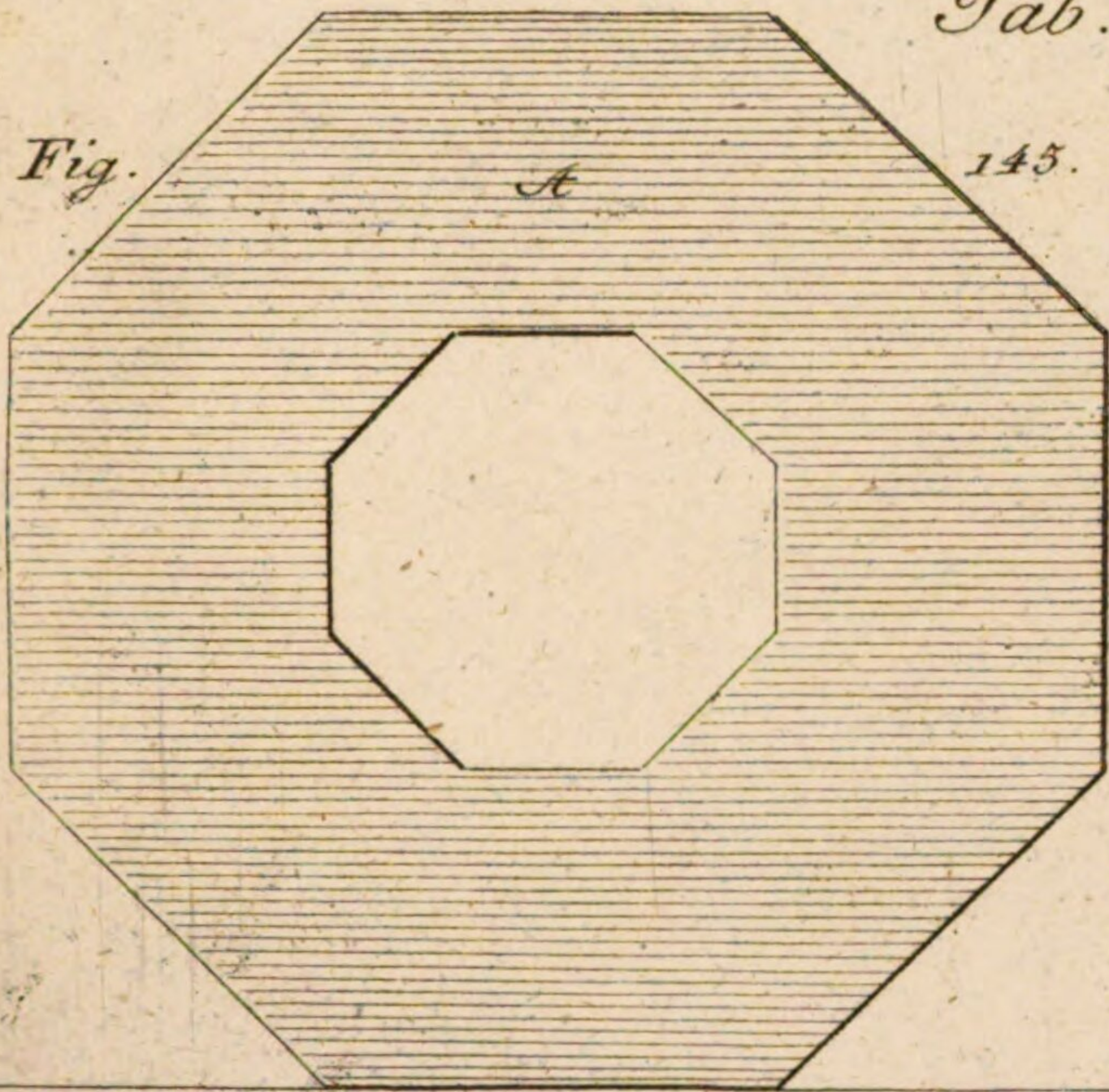


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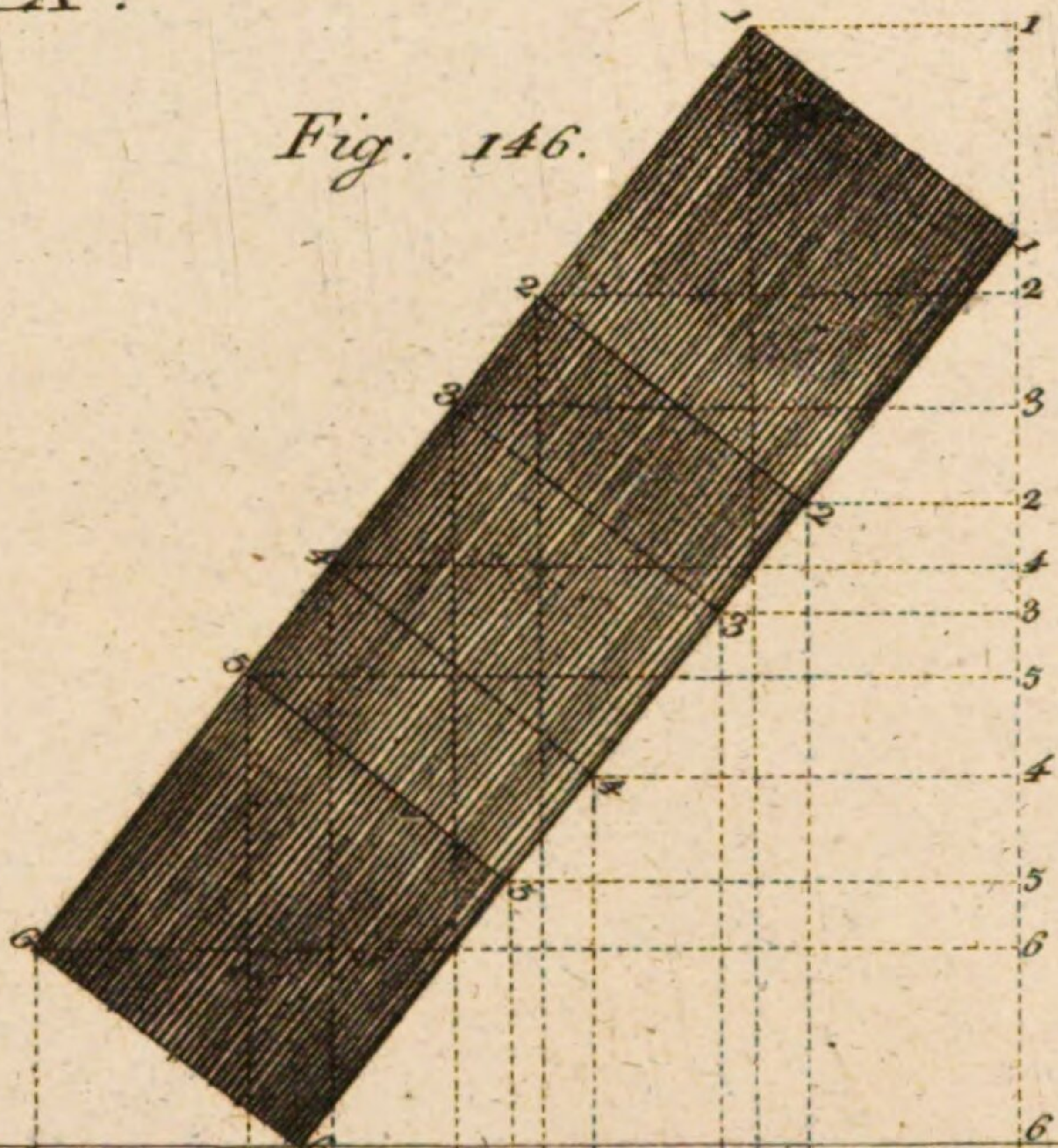


Fig. 147.

C

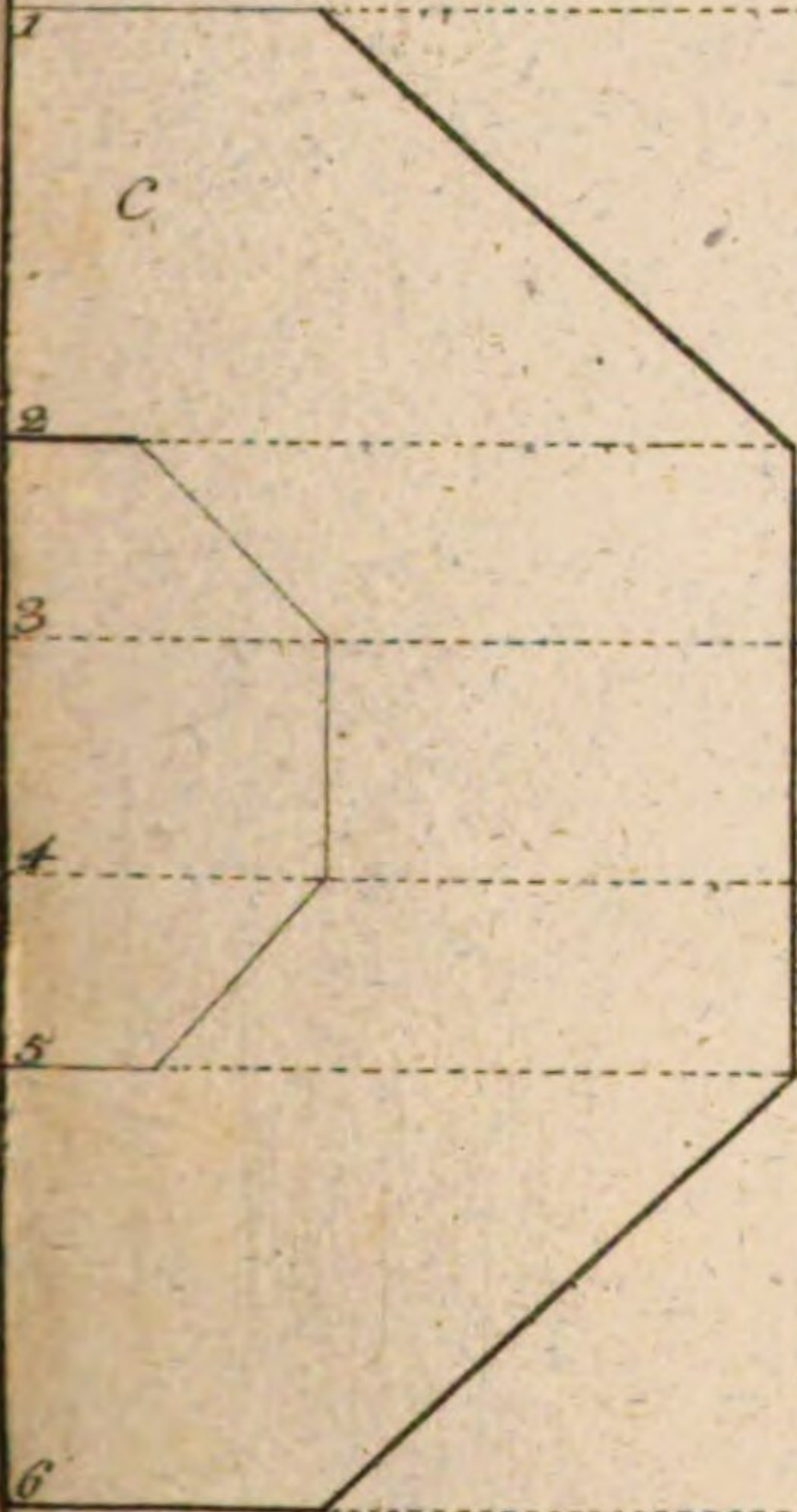


Fig.

148.

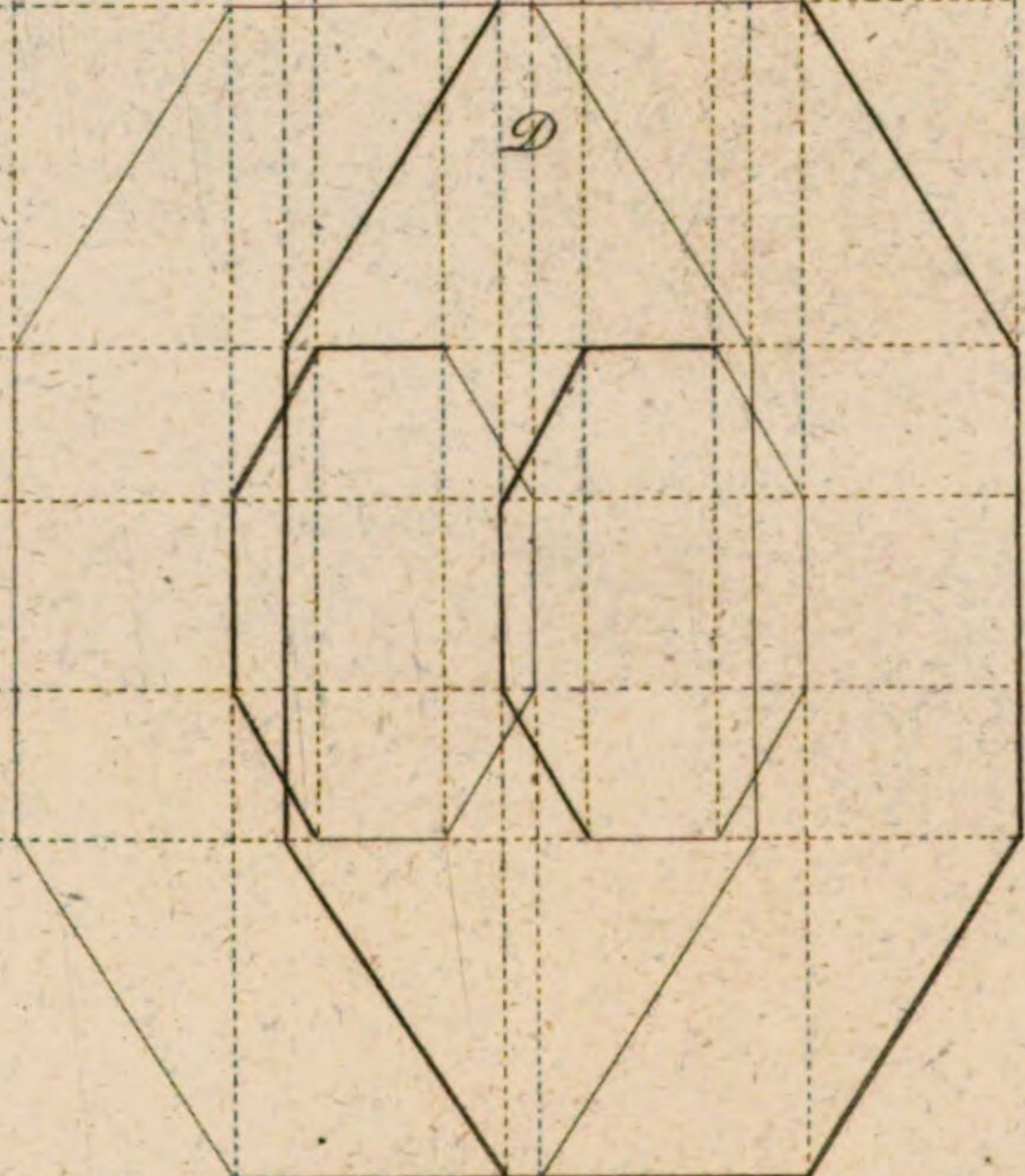
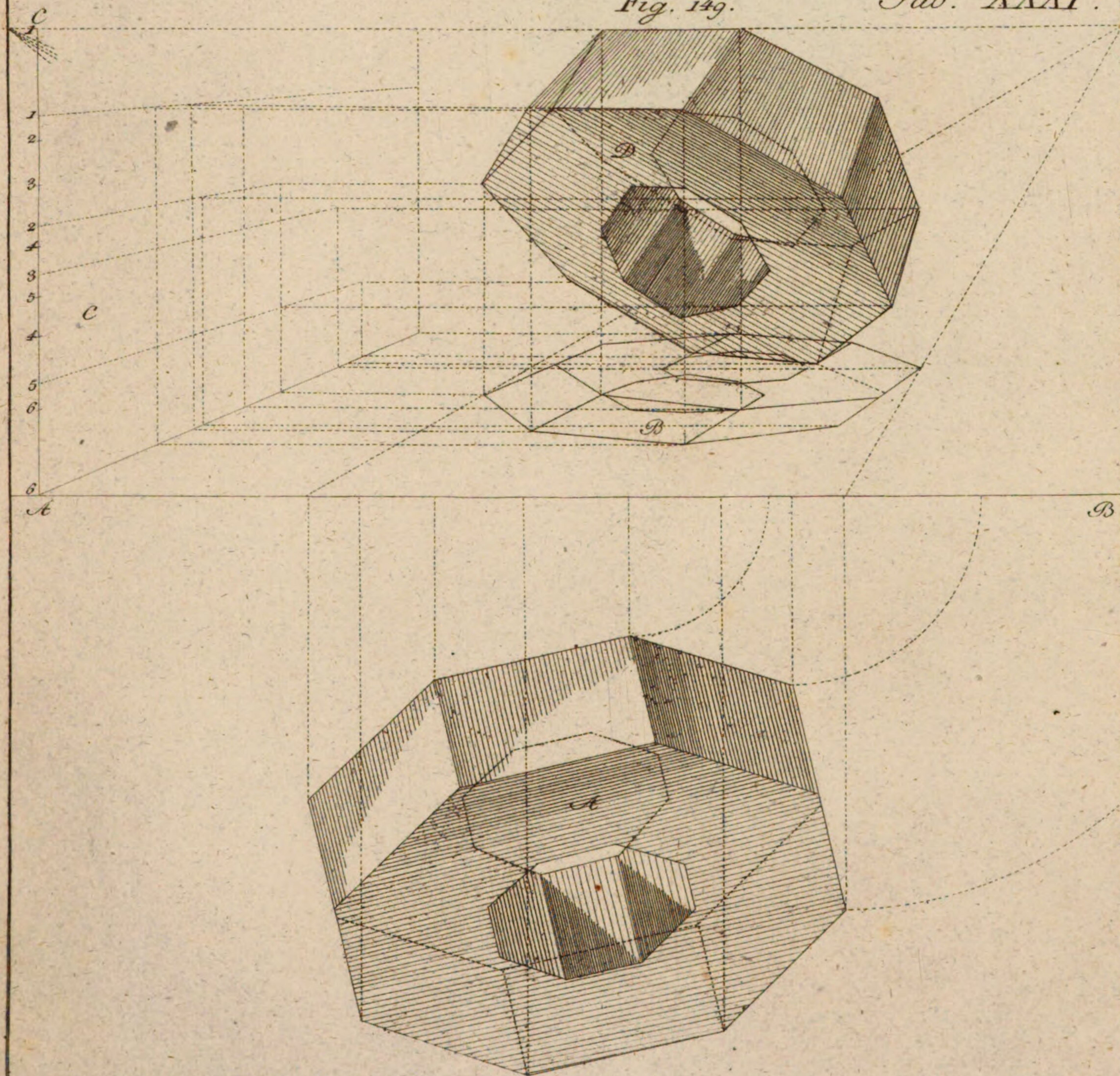


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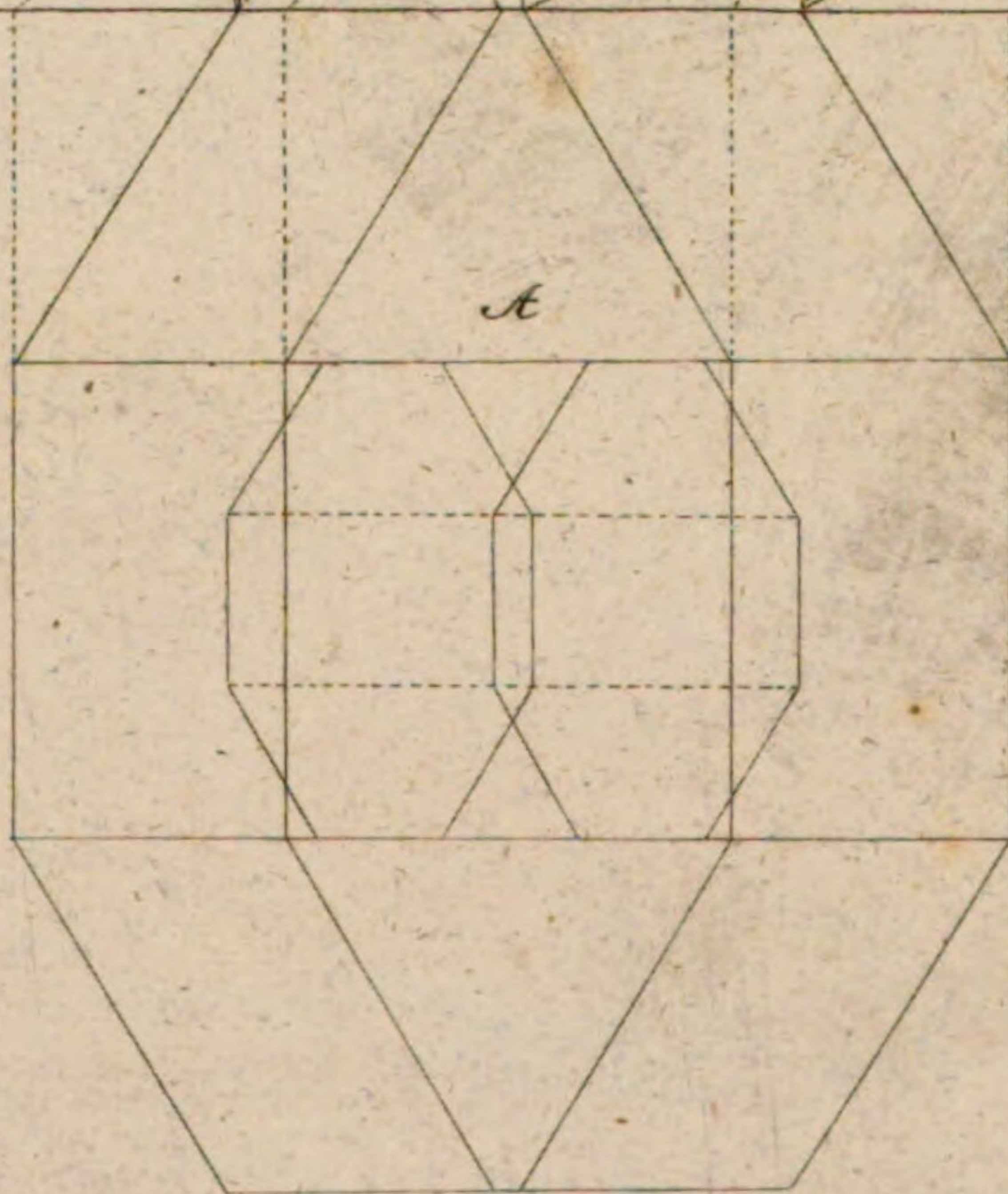
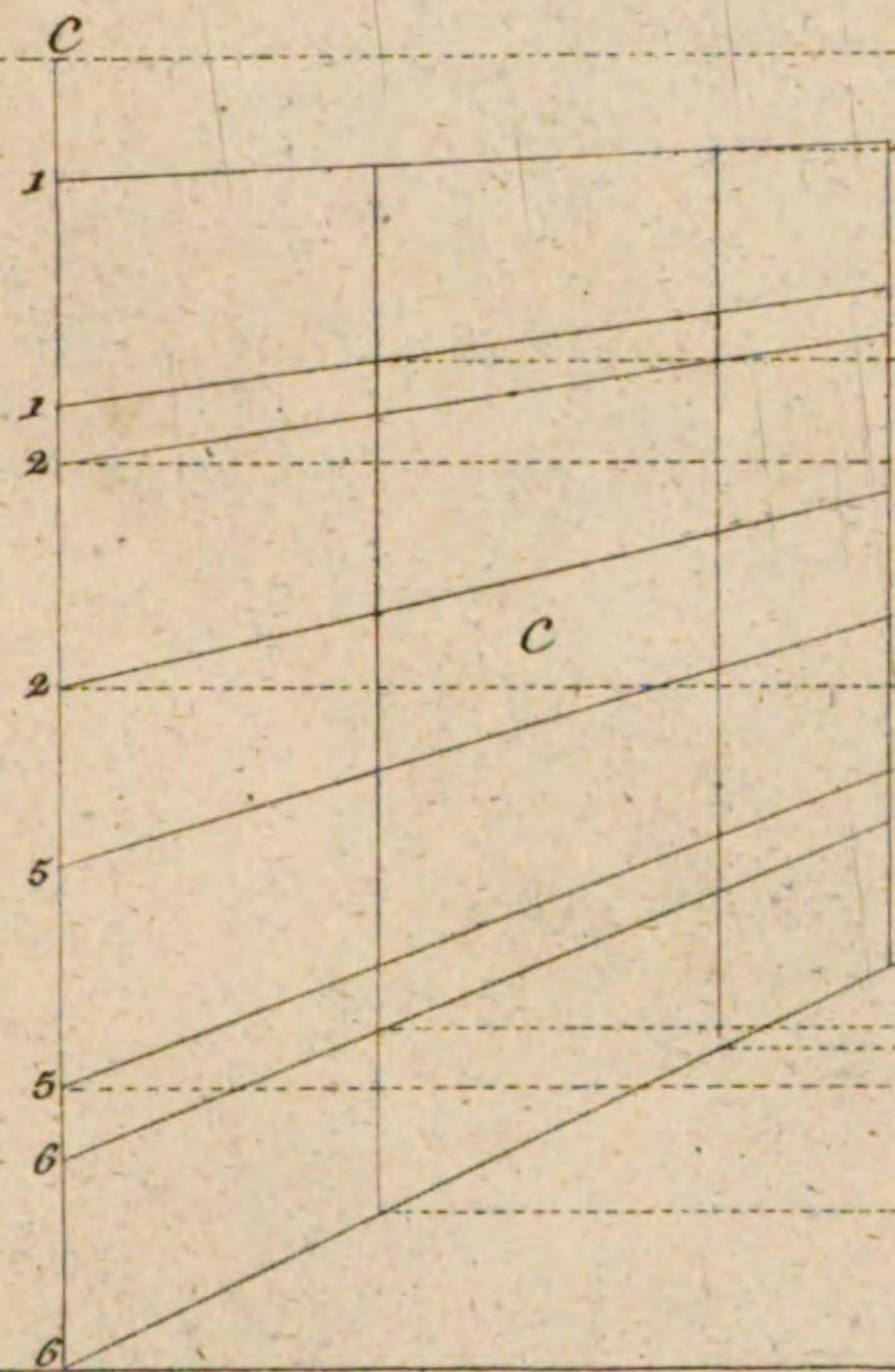
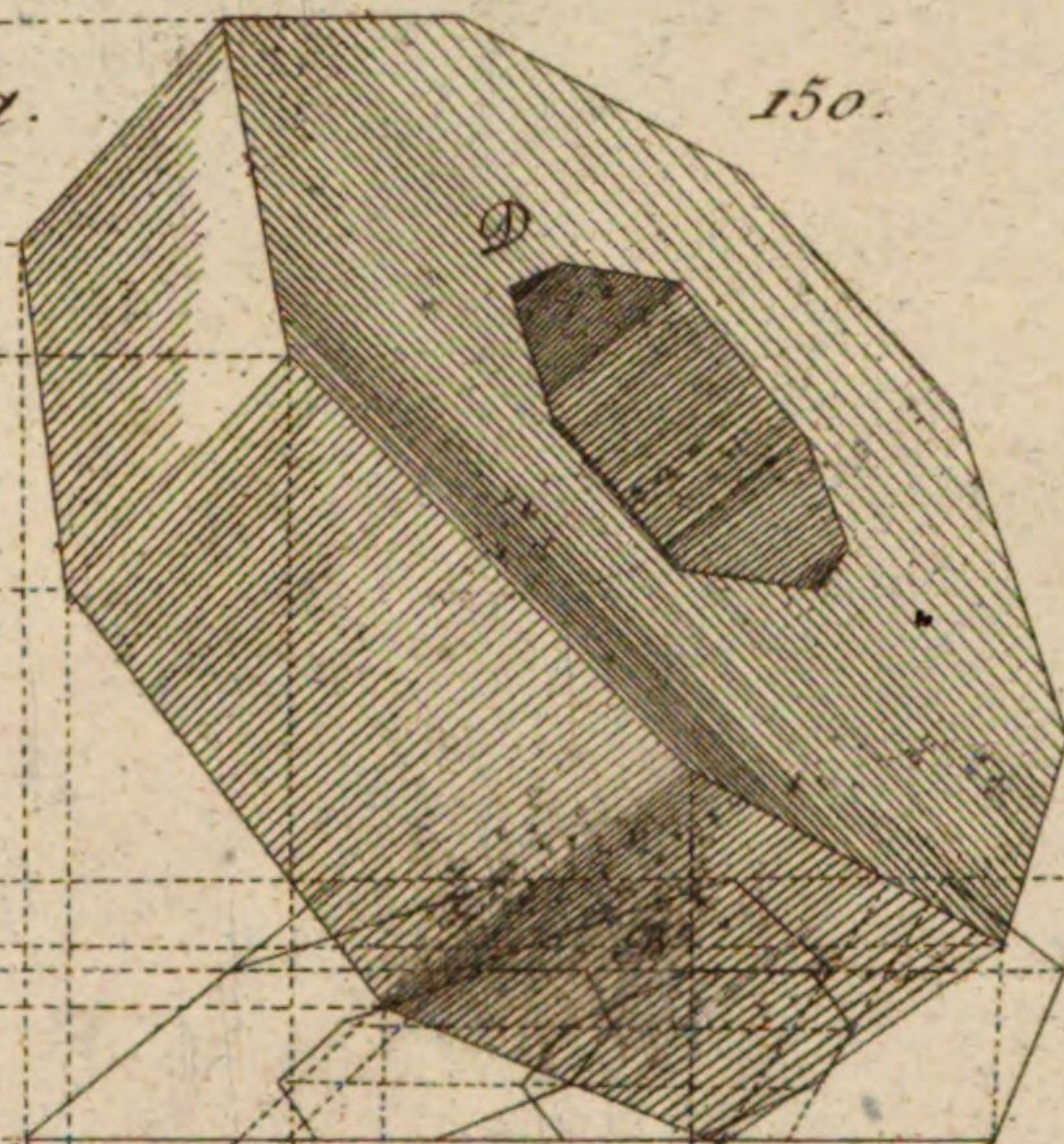
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Tab. XXXII.

Fig.

150.



Tab. XXXIII.

Fig. 151.

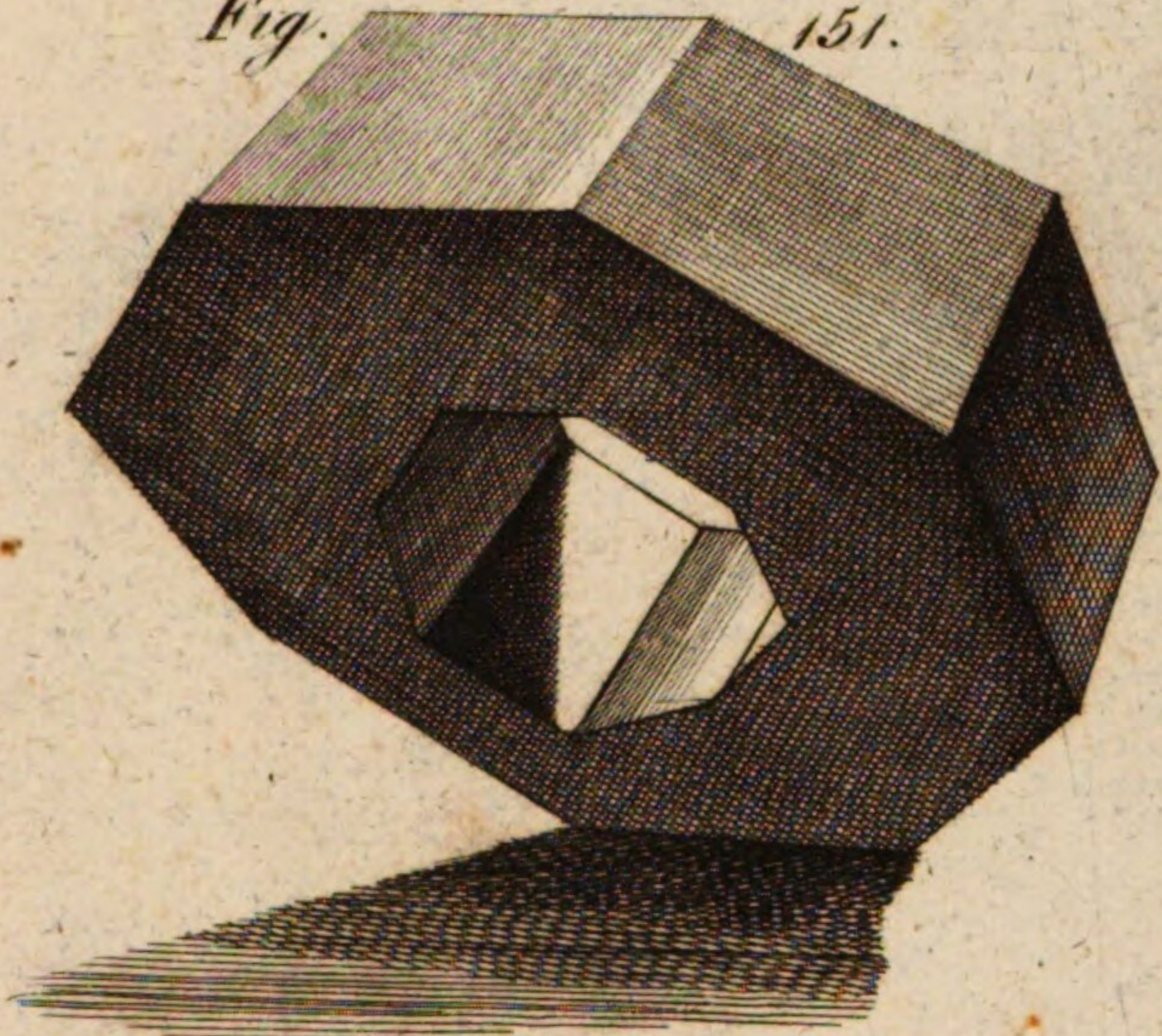


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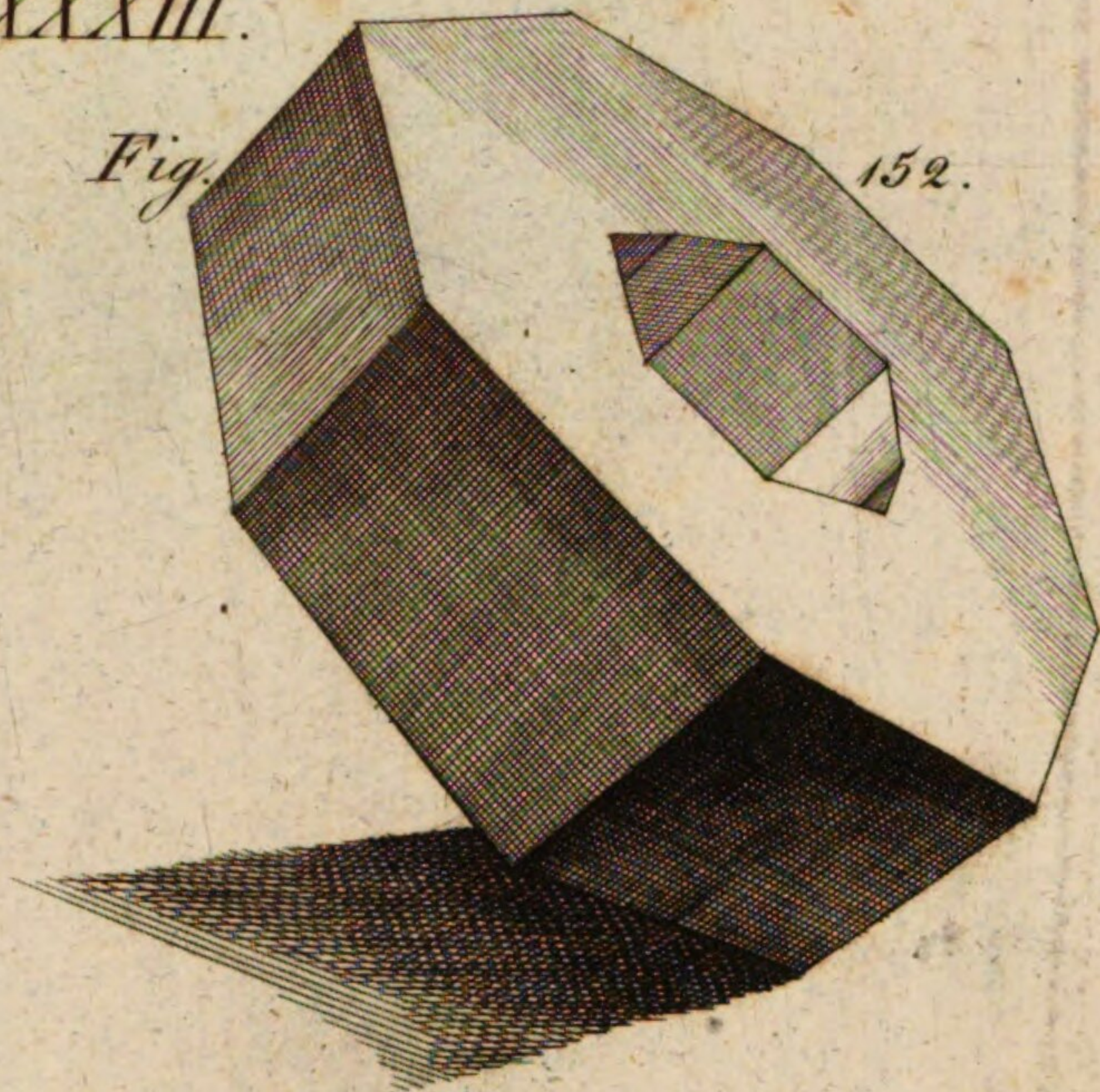


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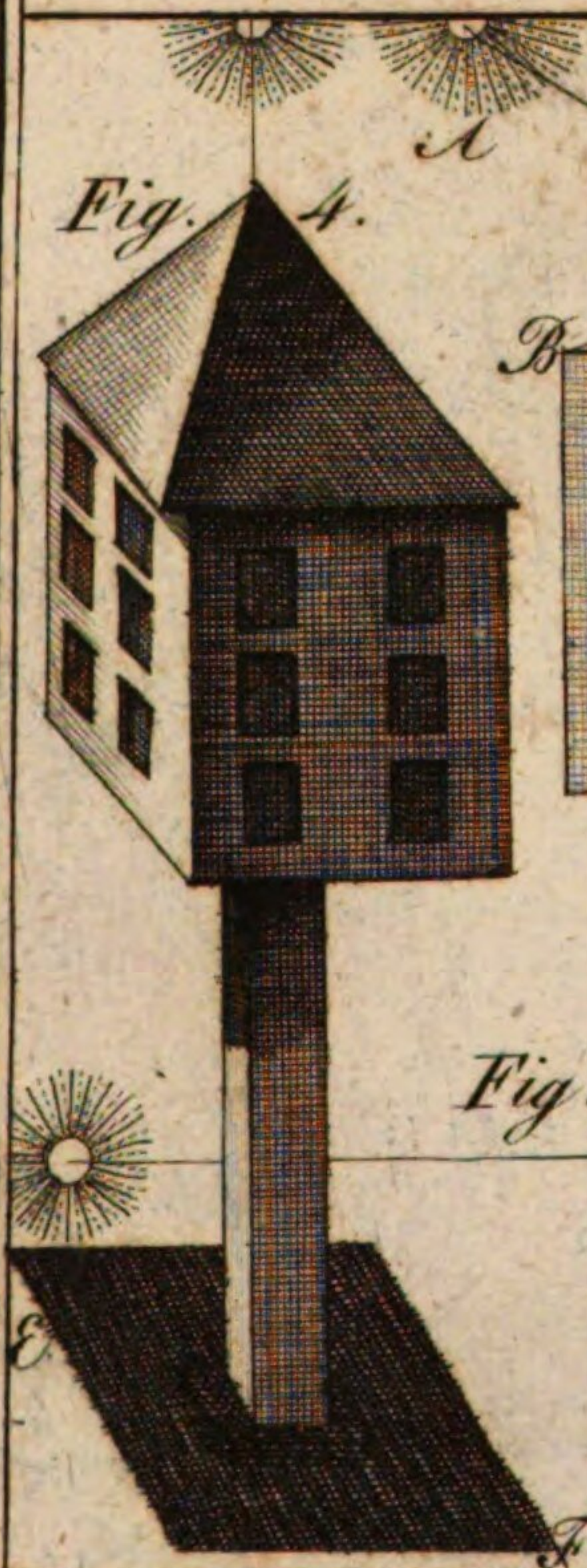


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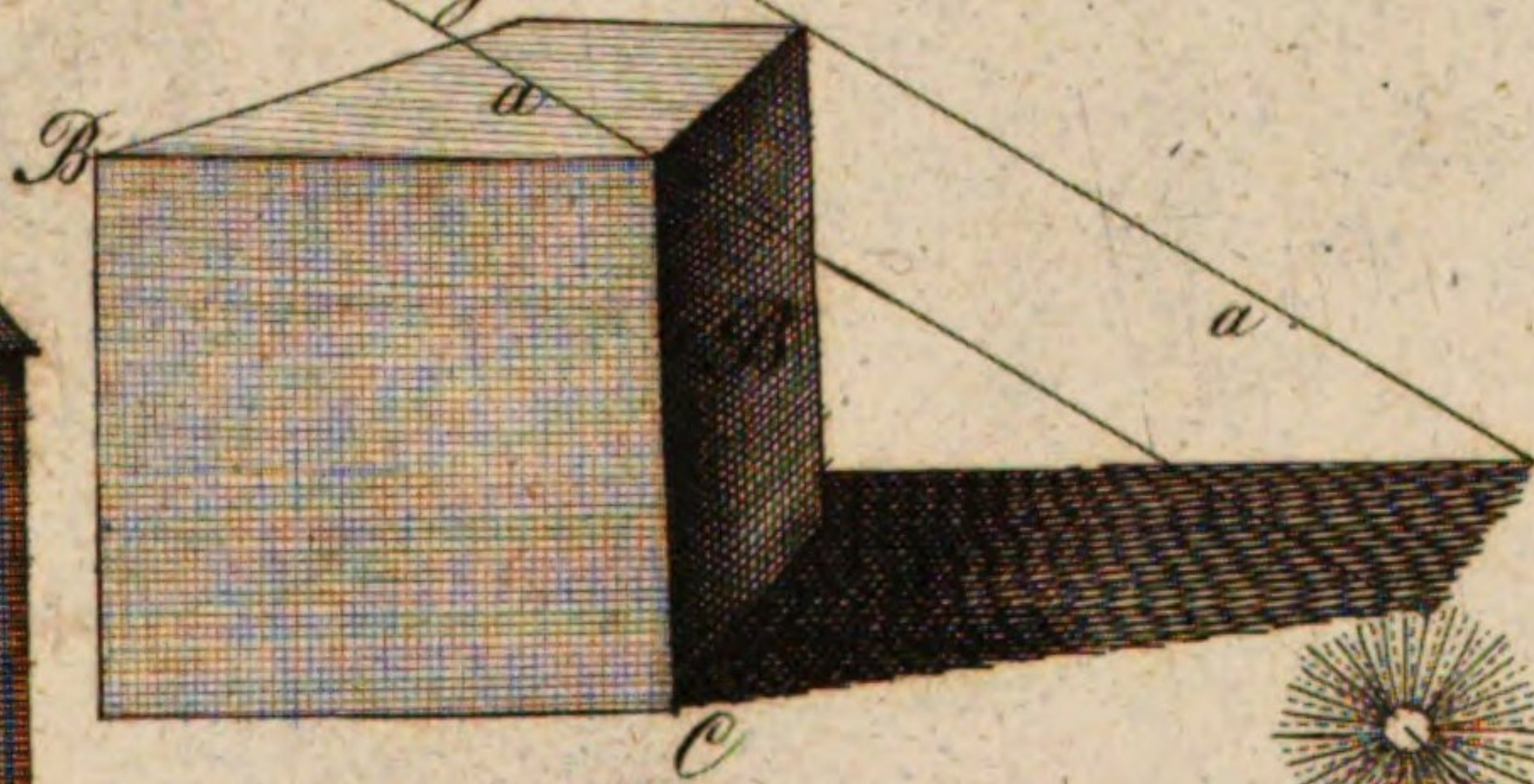


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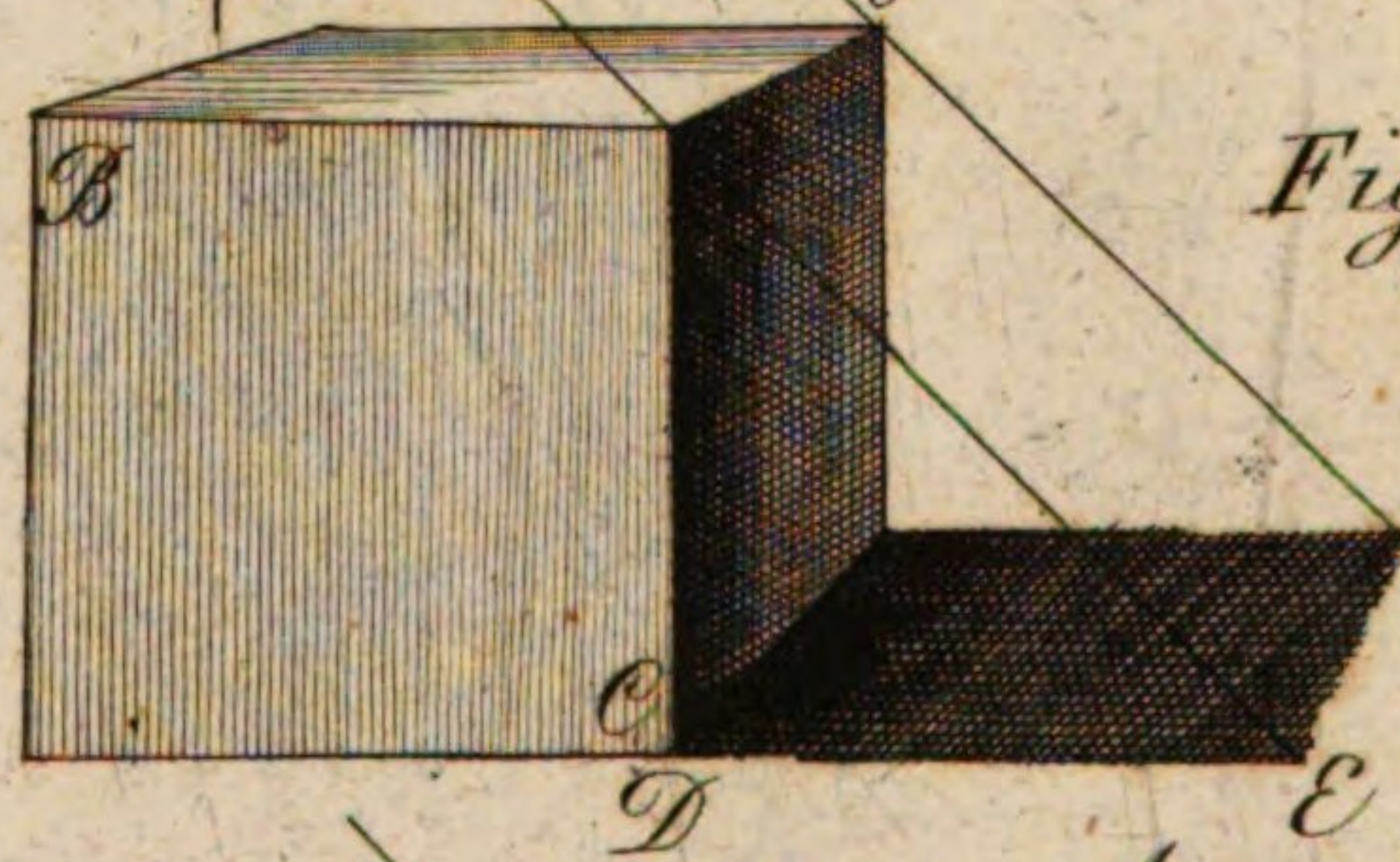


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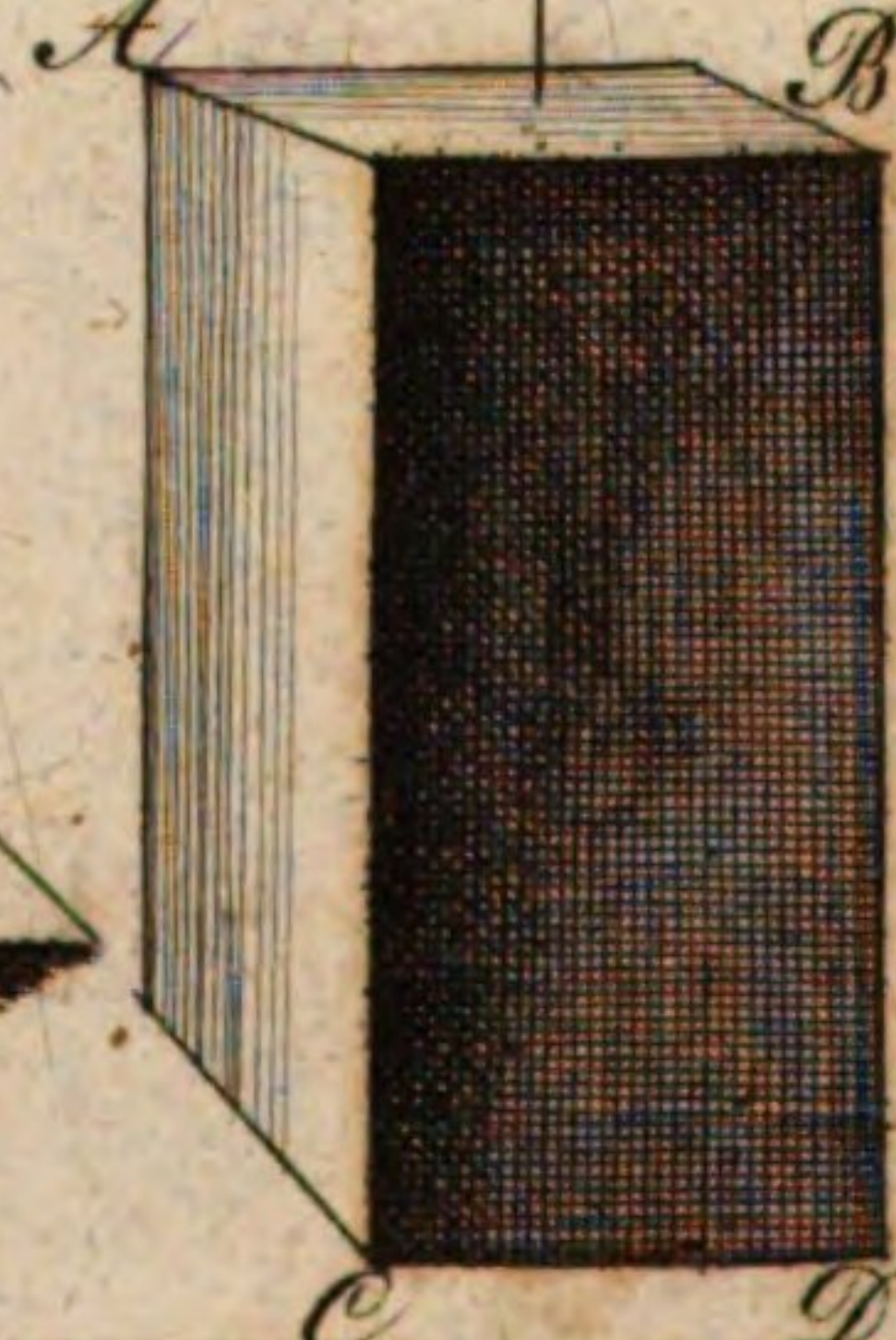


Fig. 5.

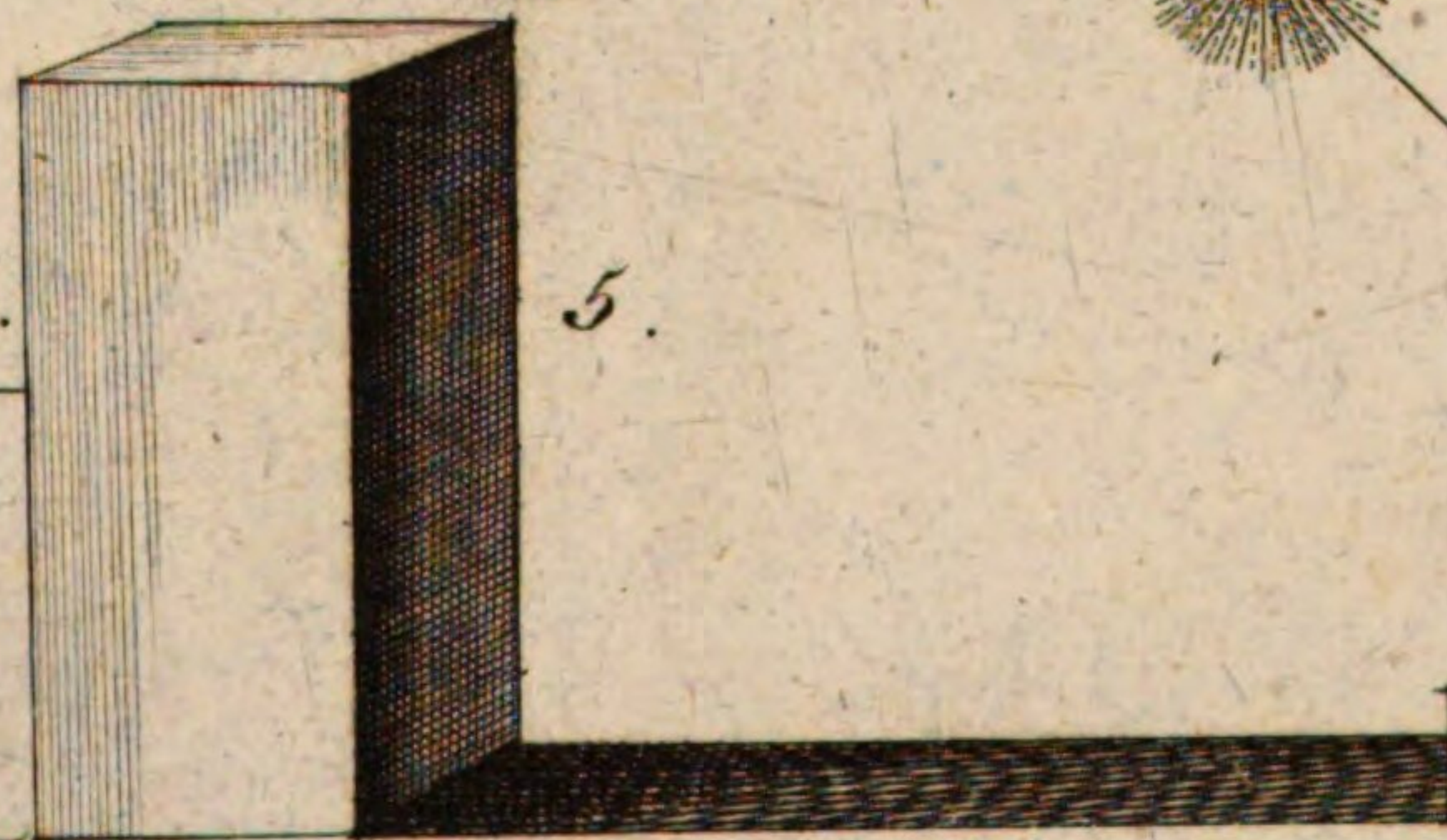
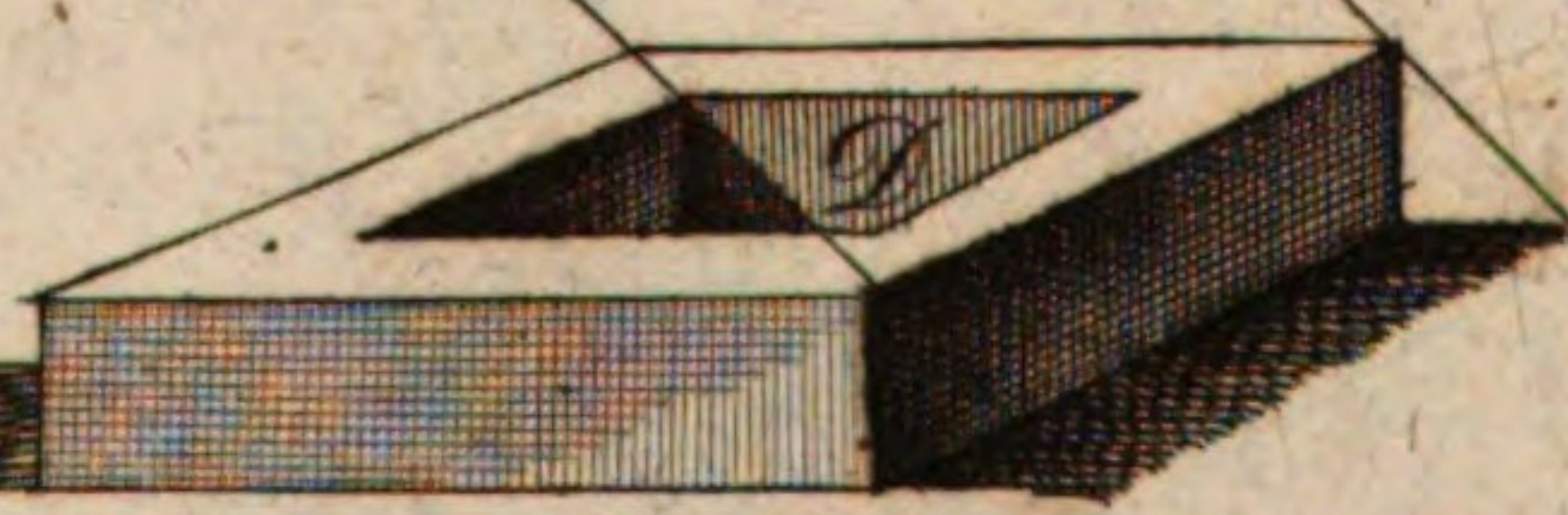


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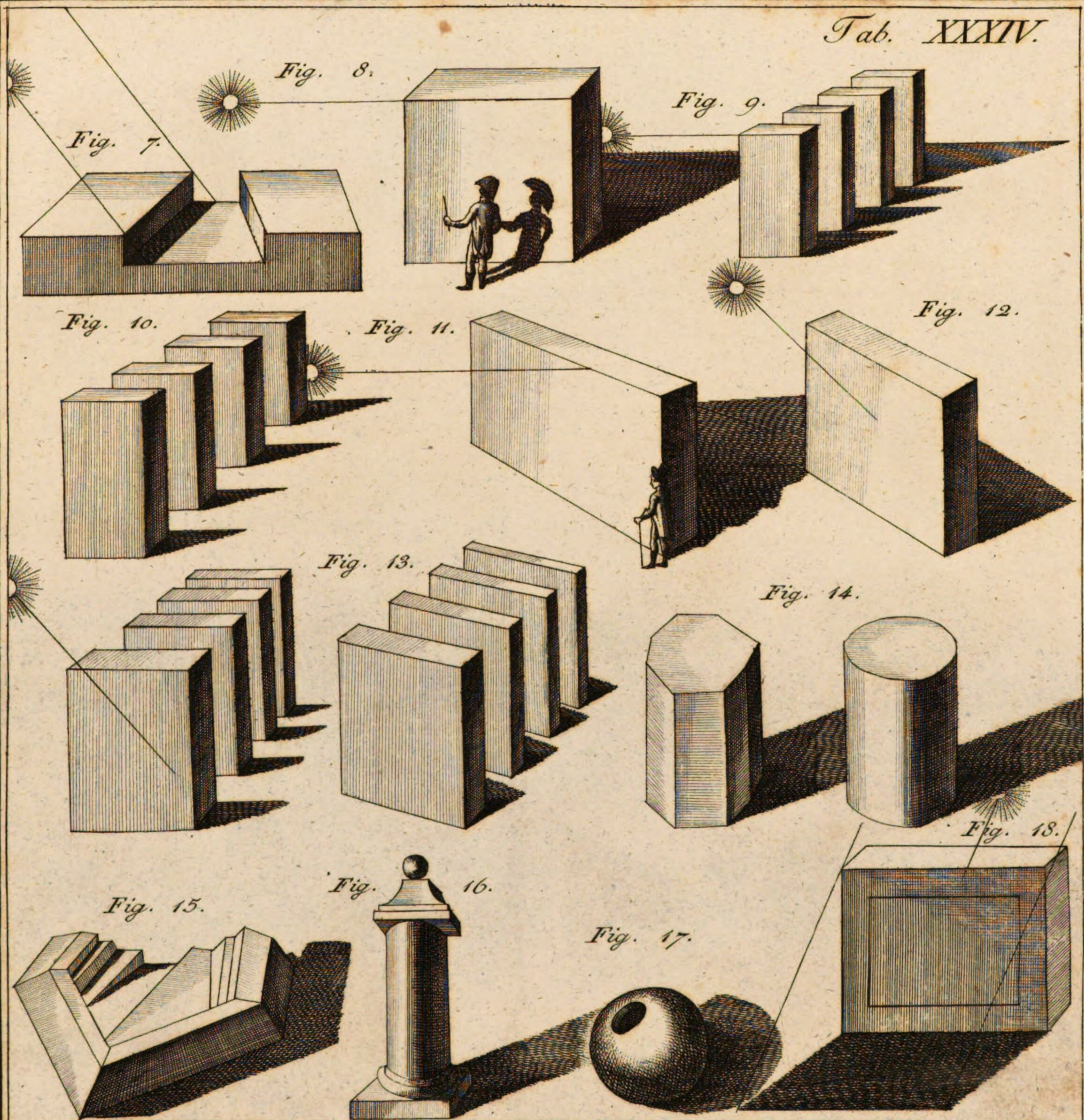


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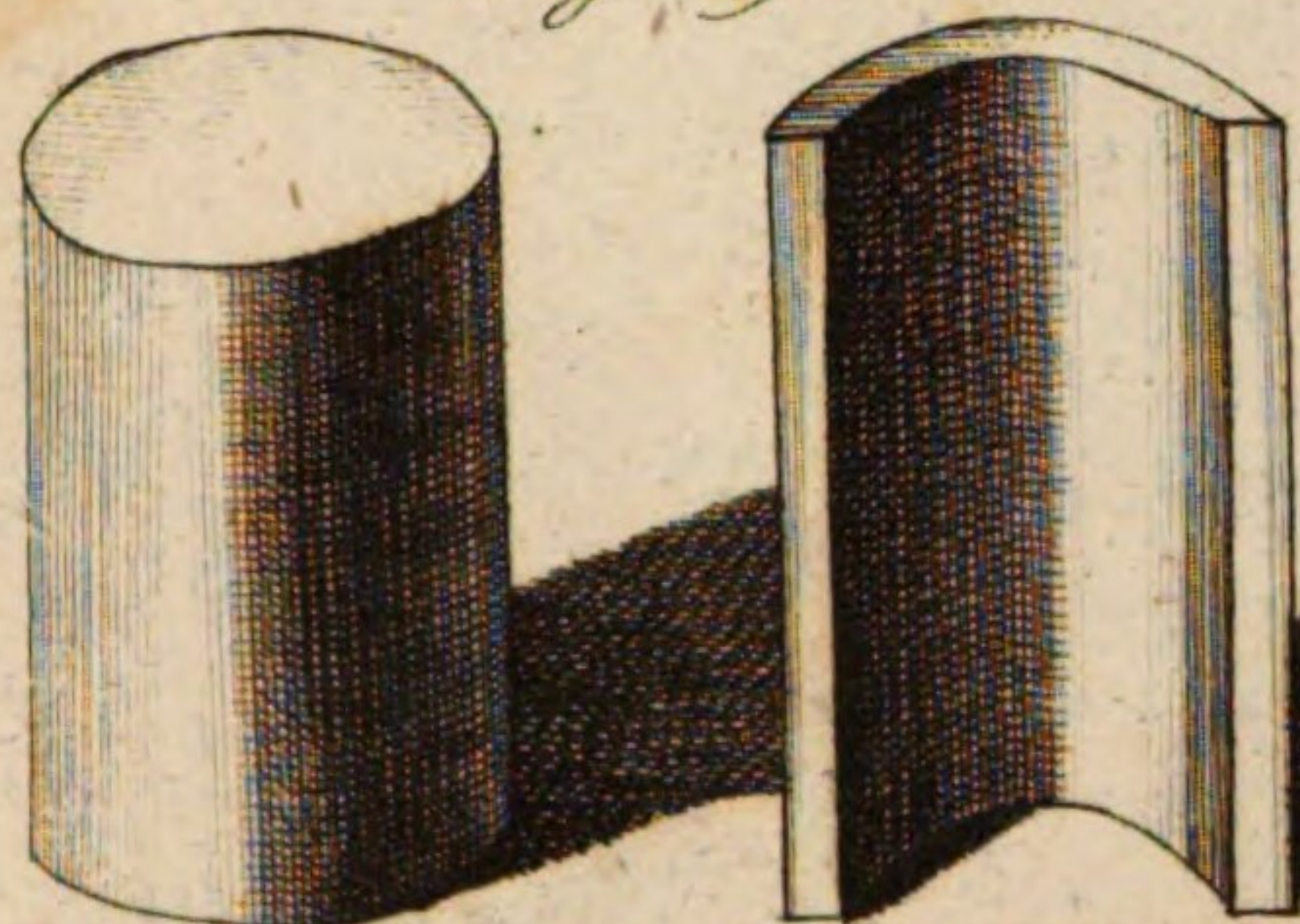
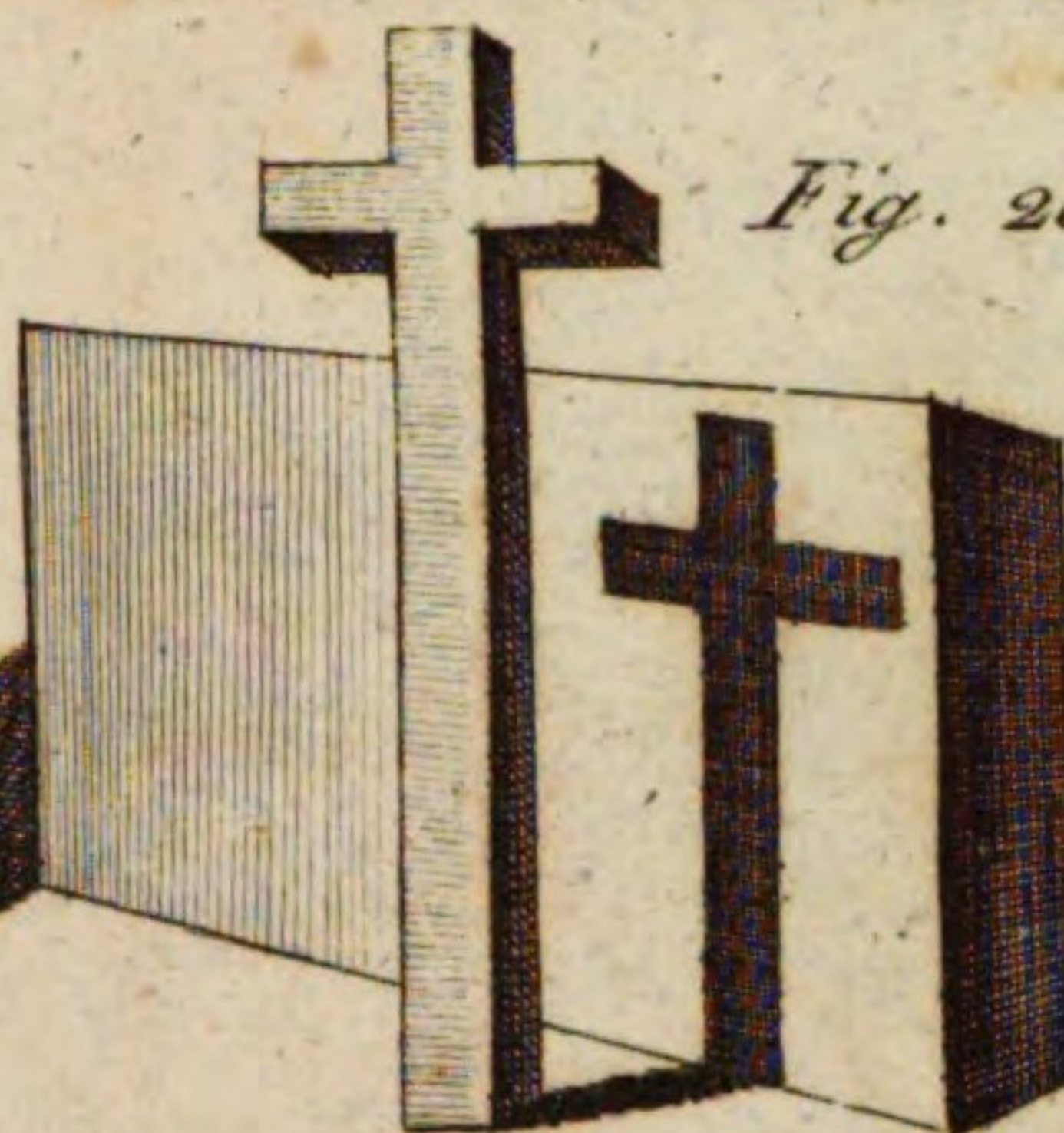


Fig. 20.



Tab. XXXV.

Fig. 21.

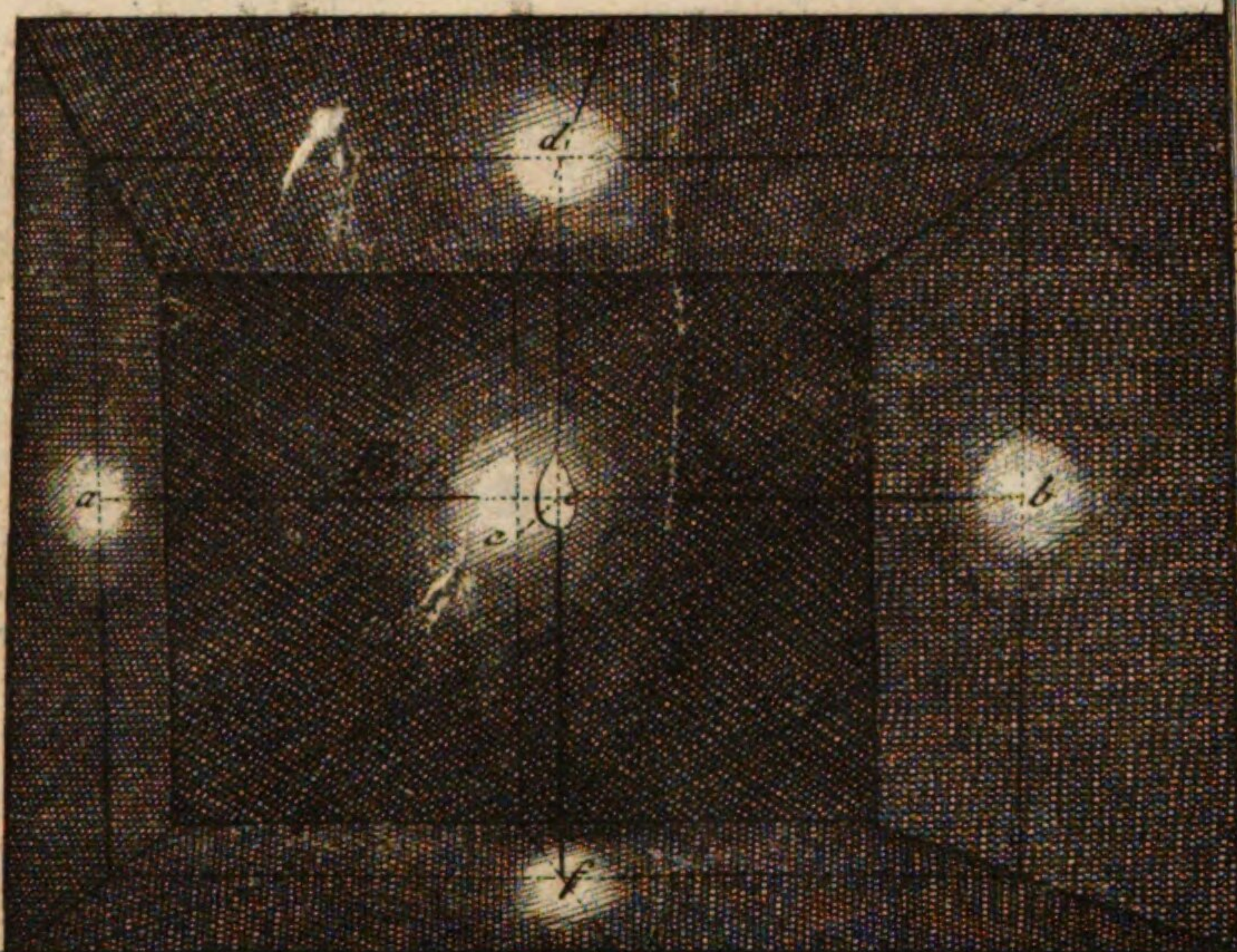
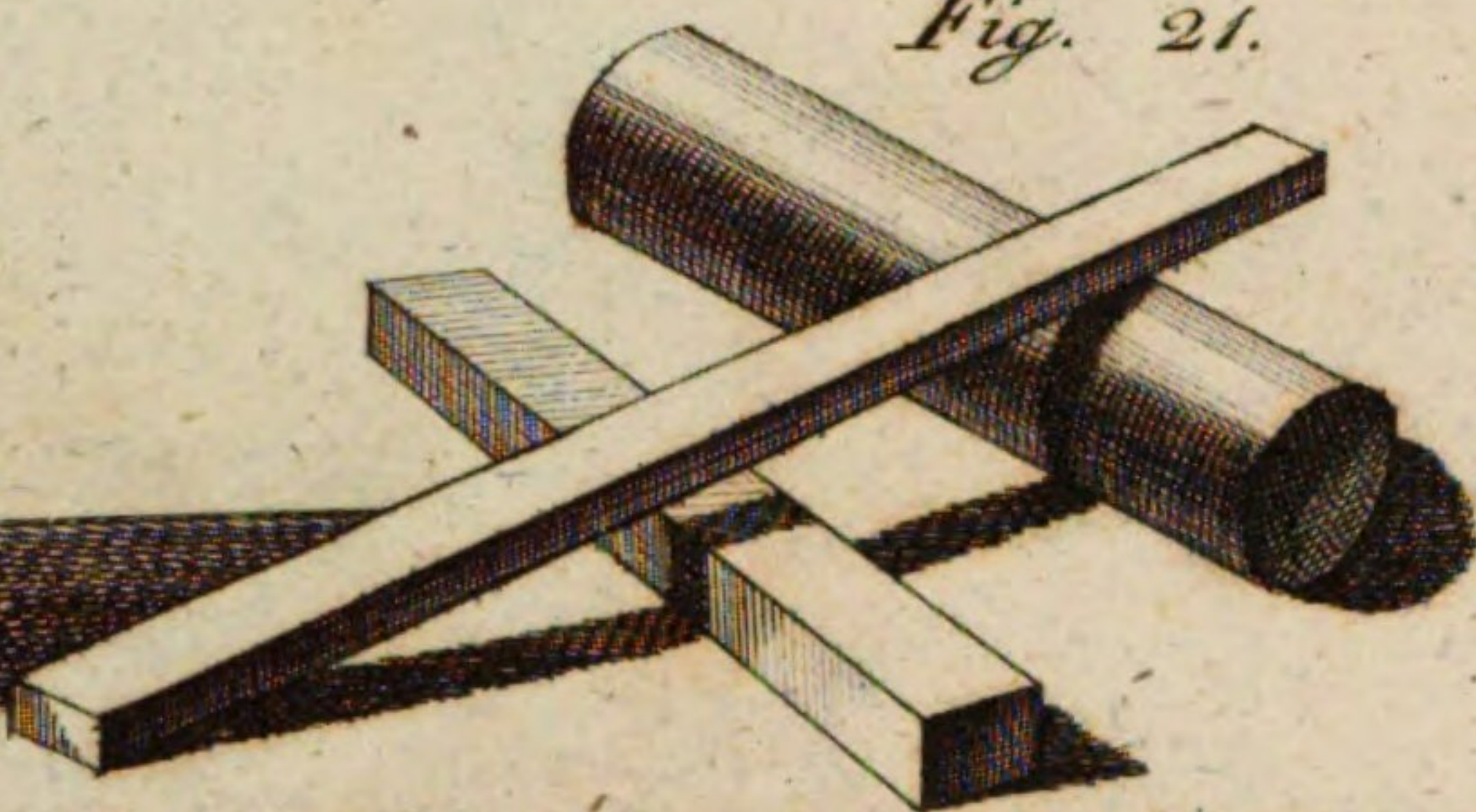


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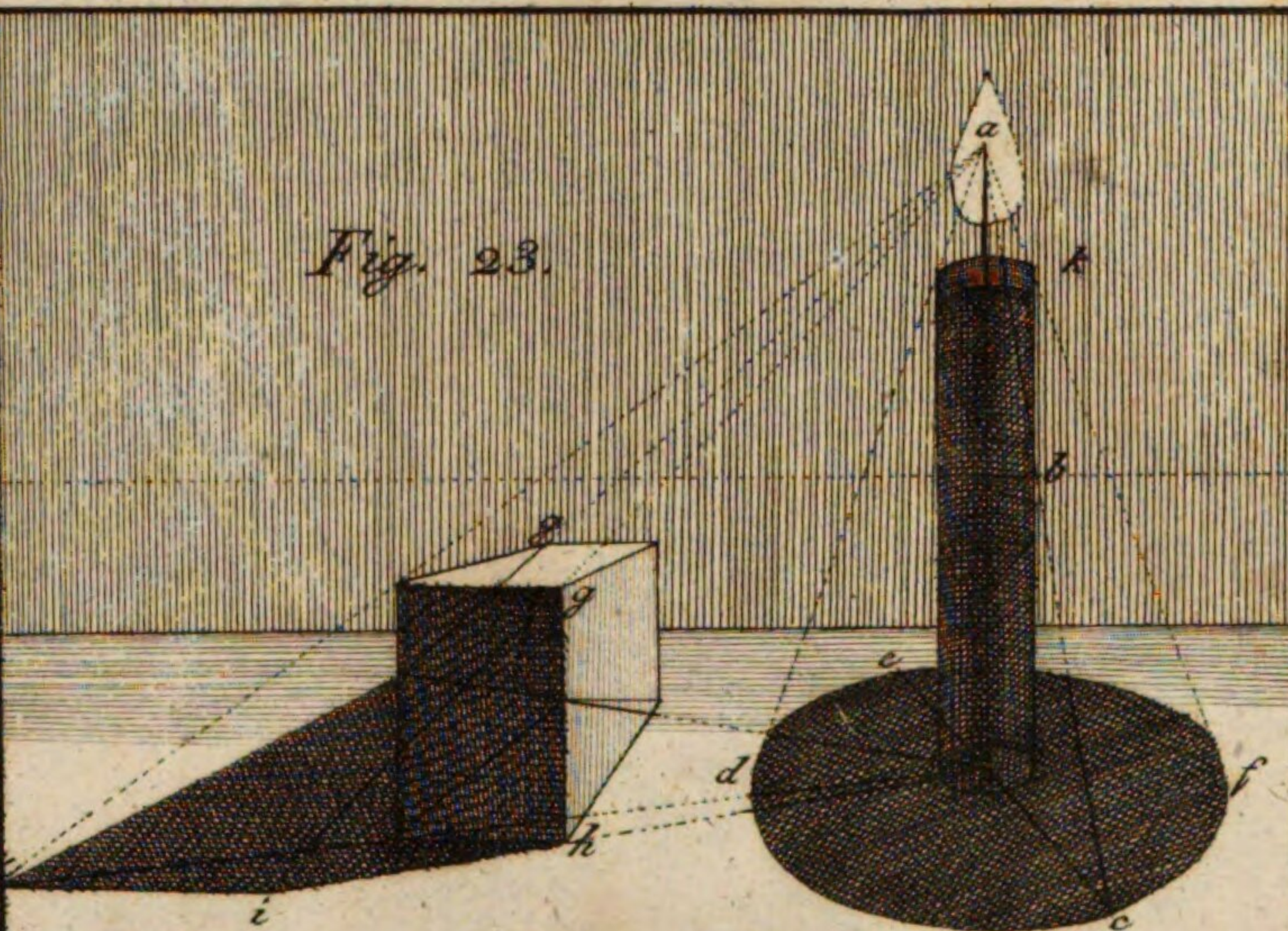


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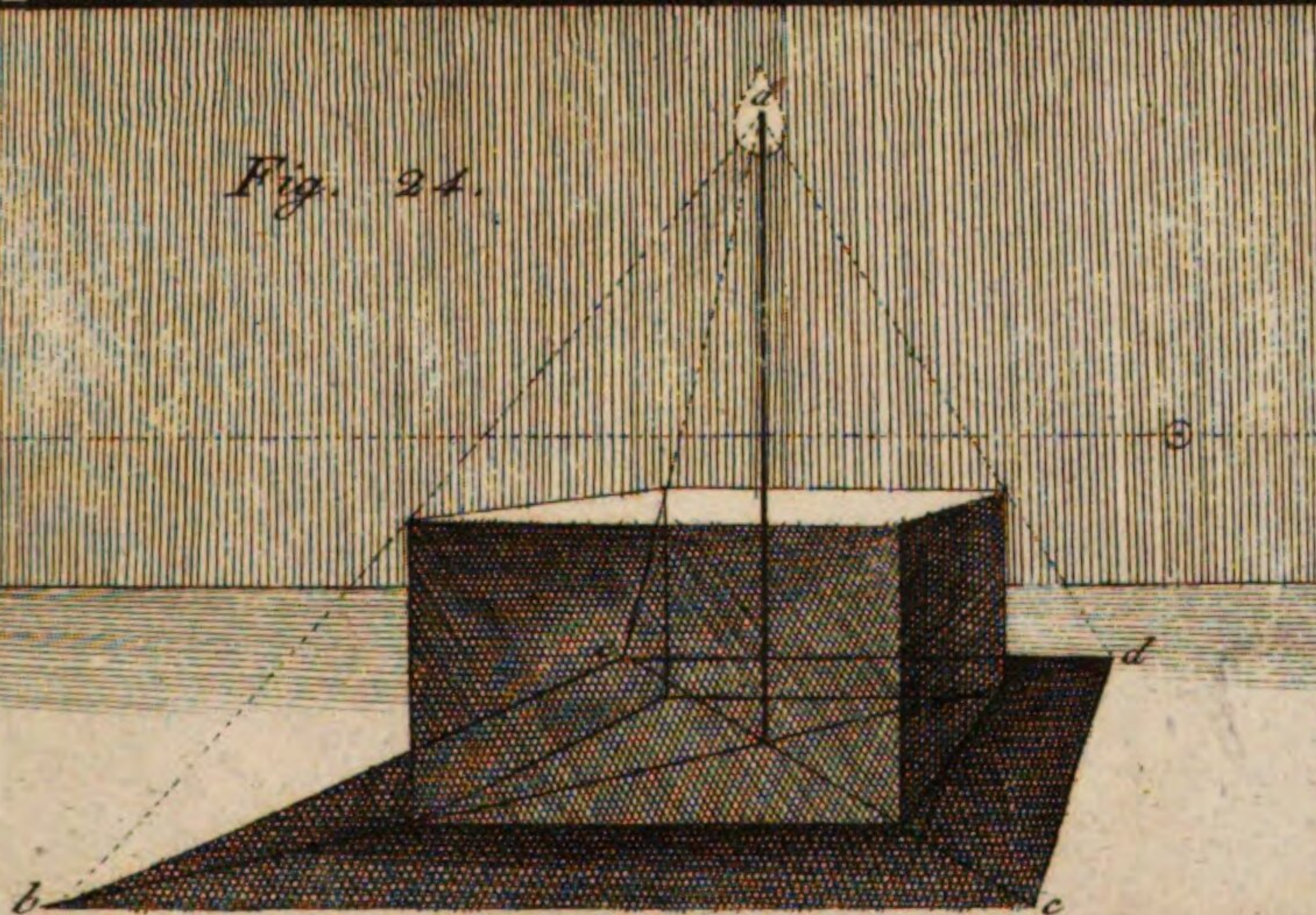


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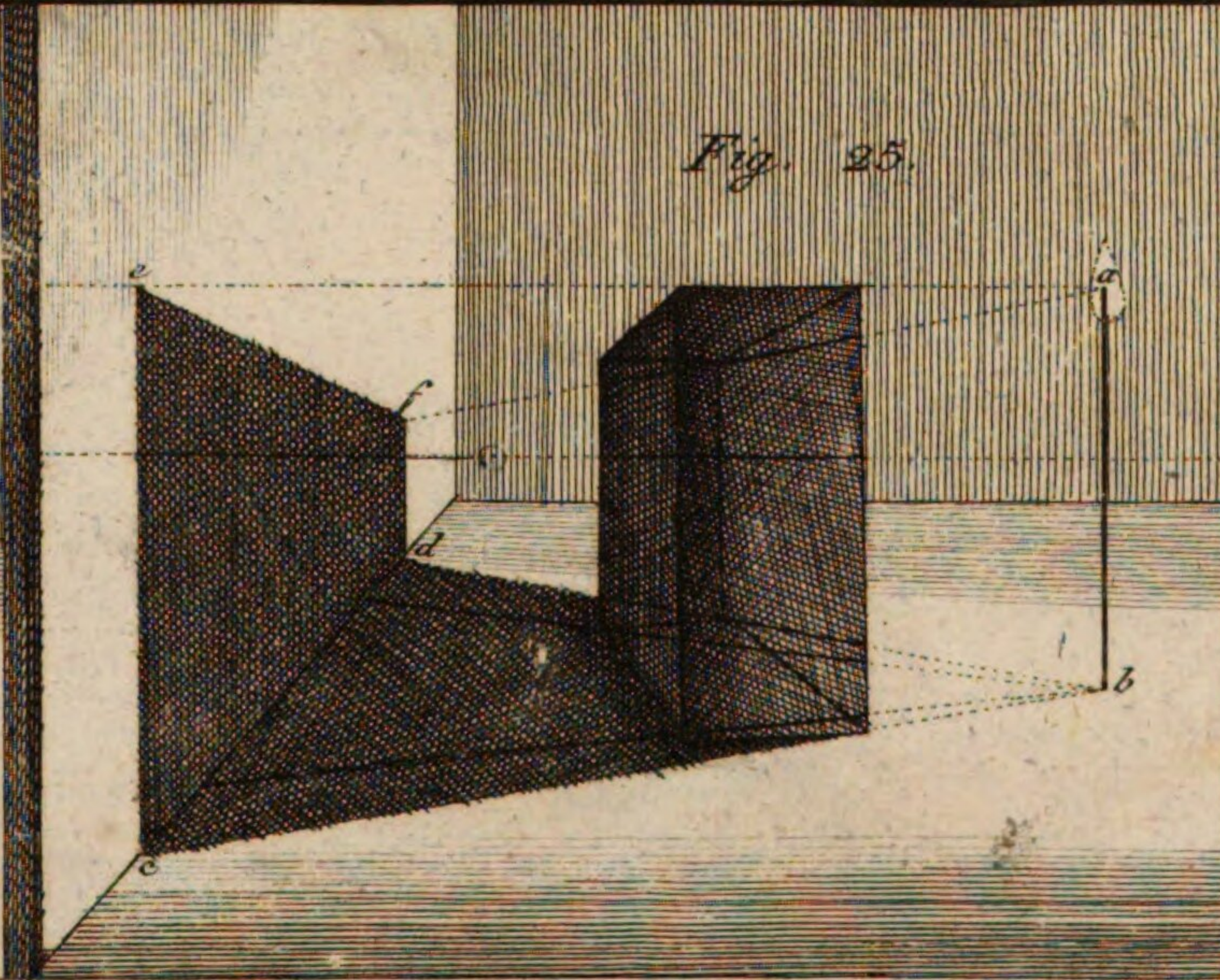


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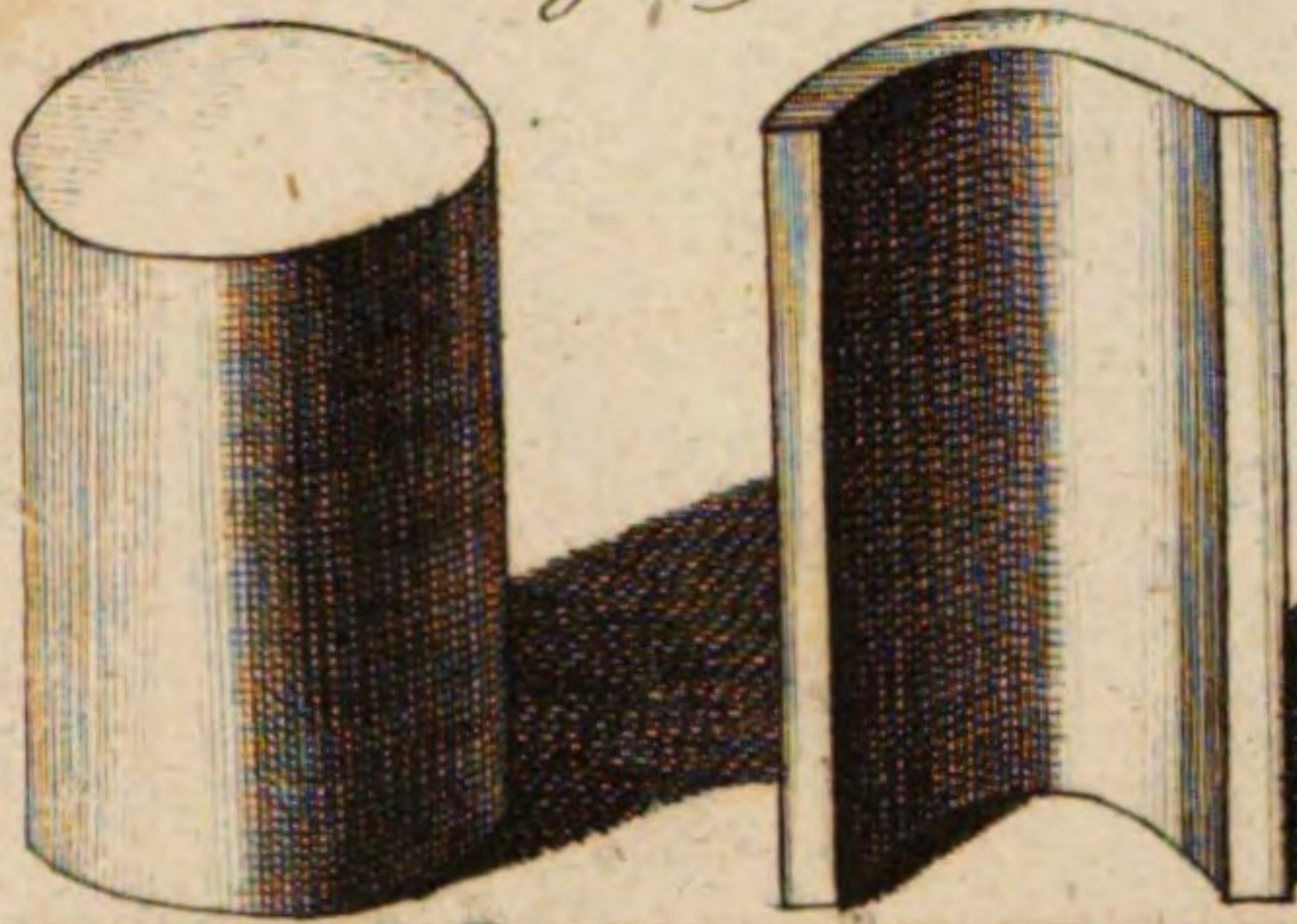


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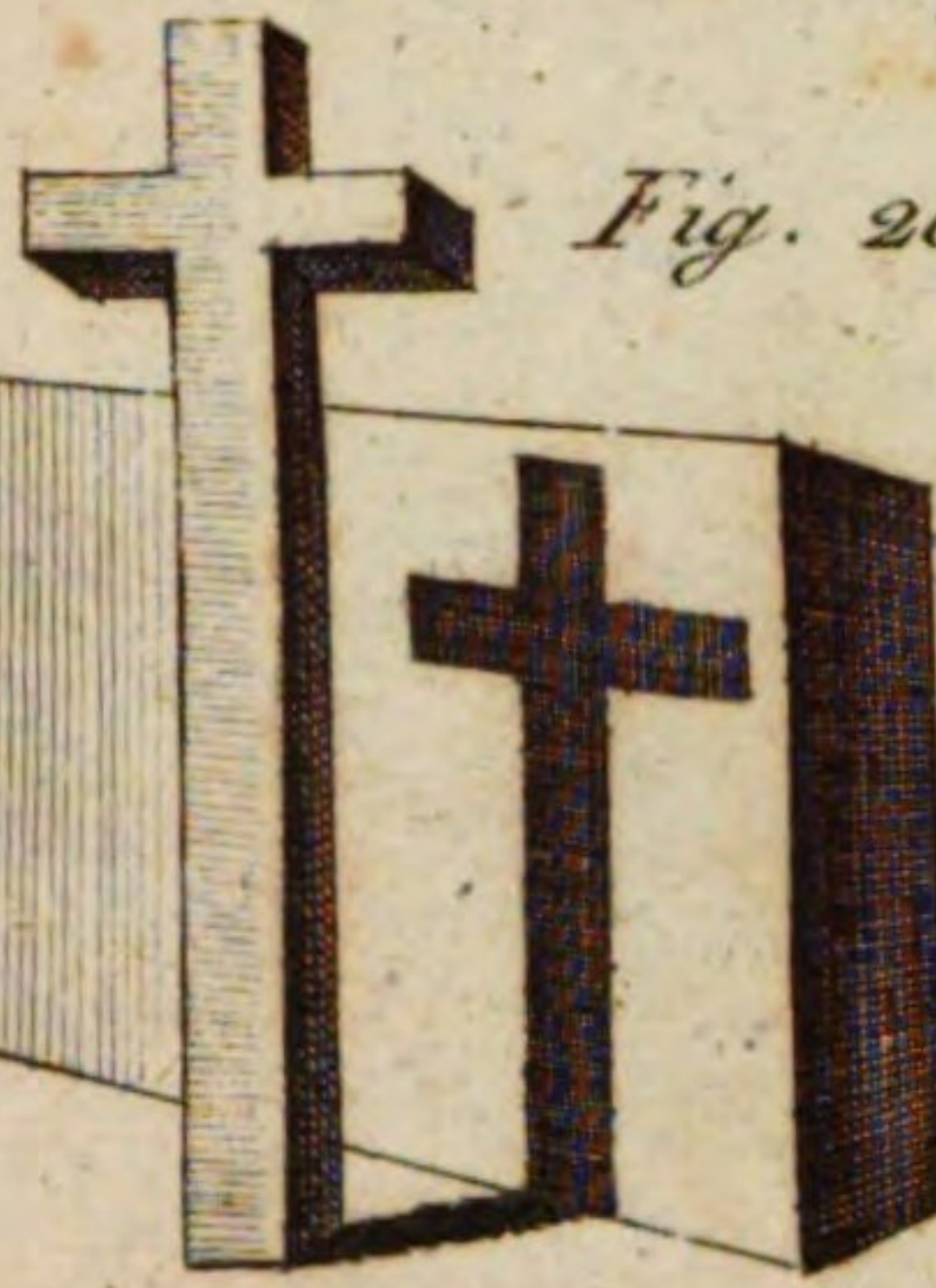
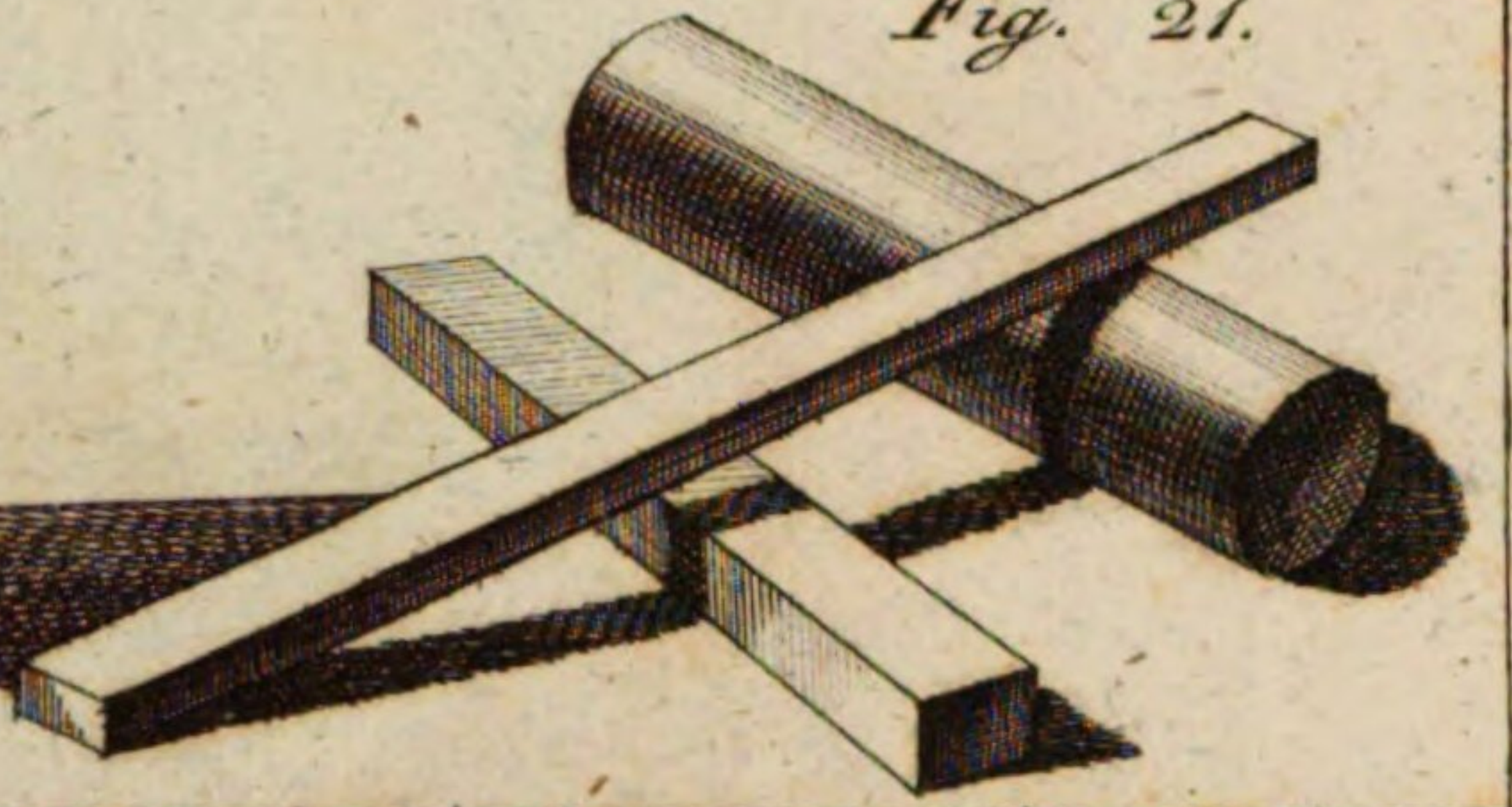


Fig. 21.



Tab. XXXV.

Fig. 23.

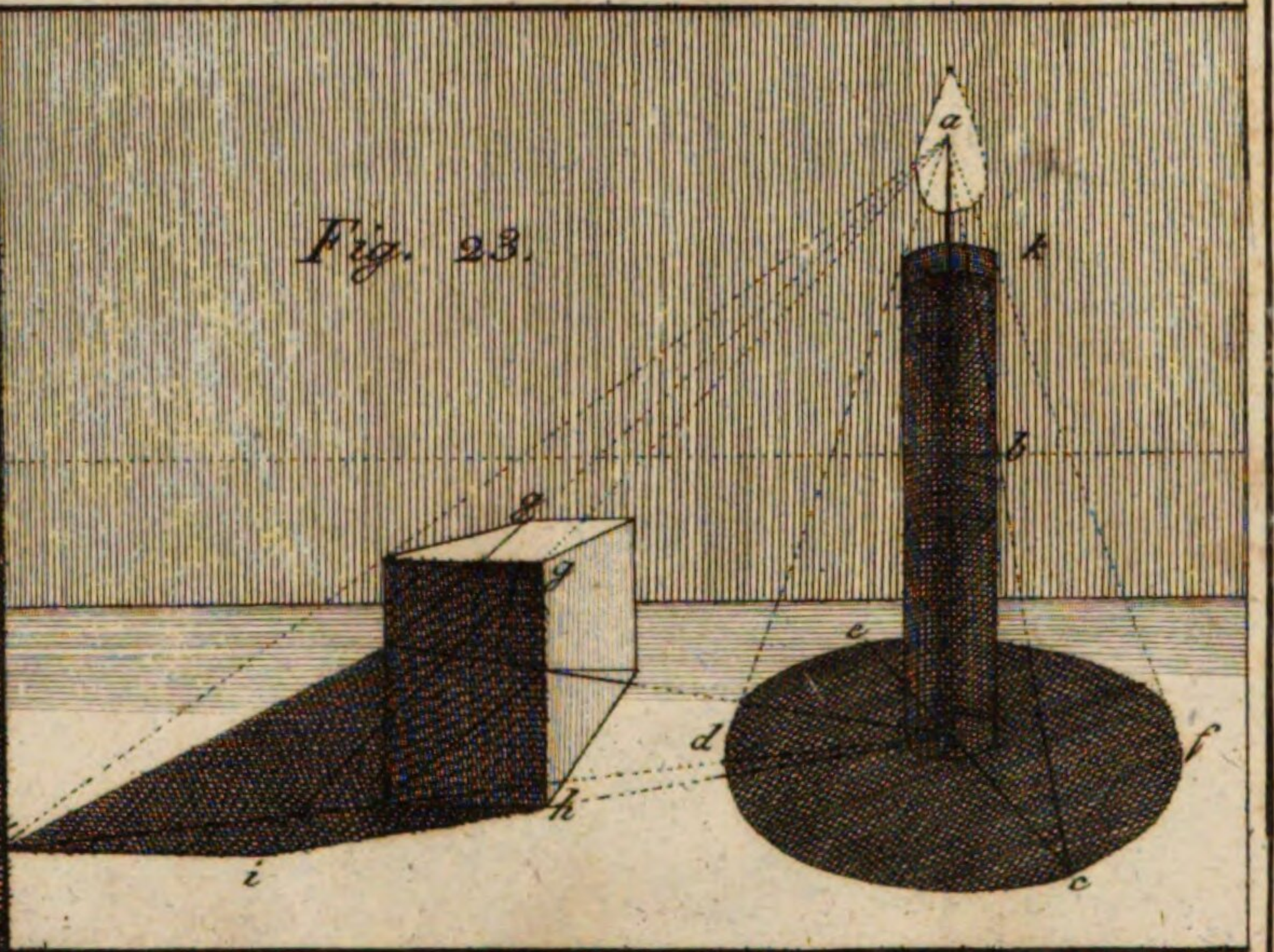


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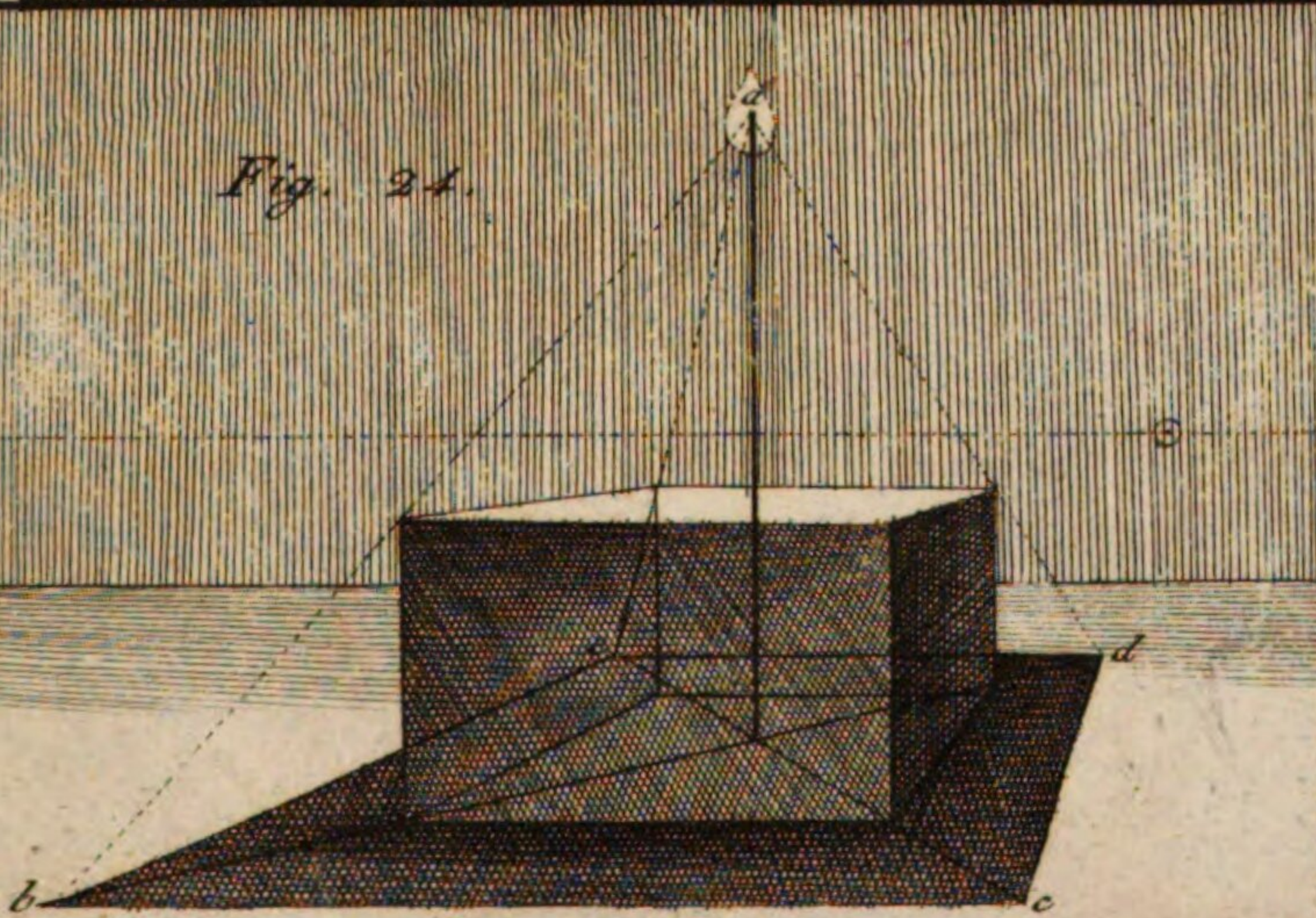
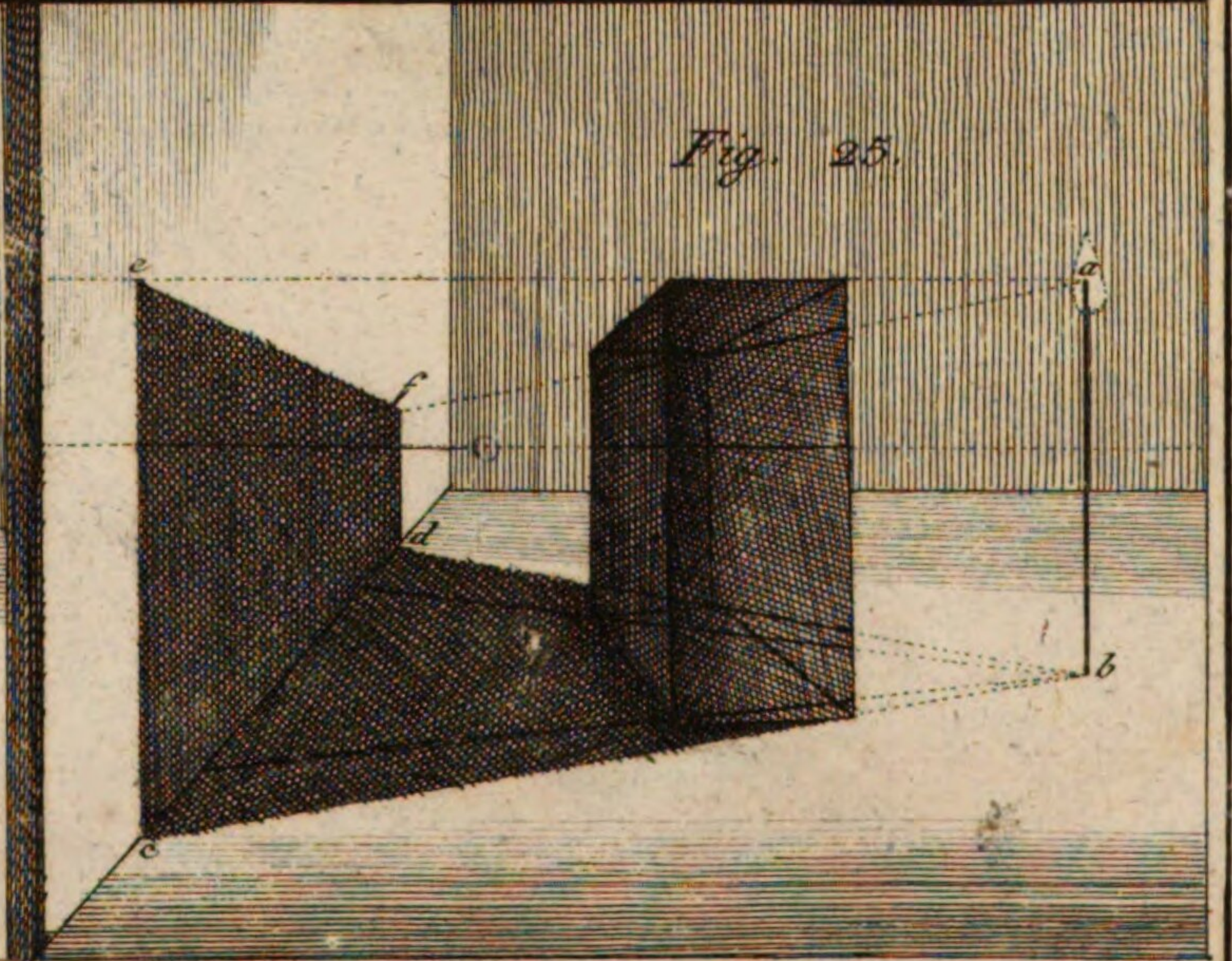


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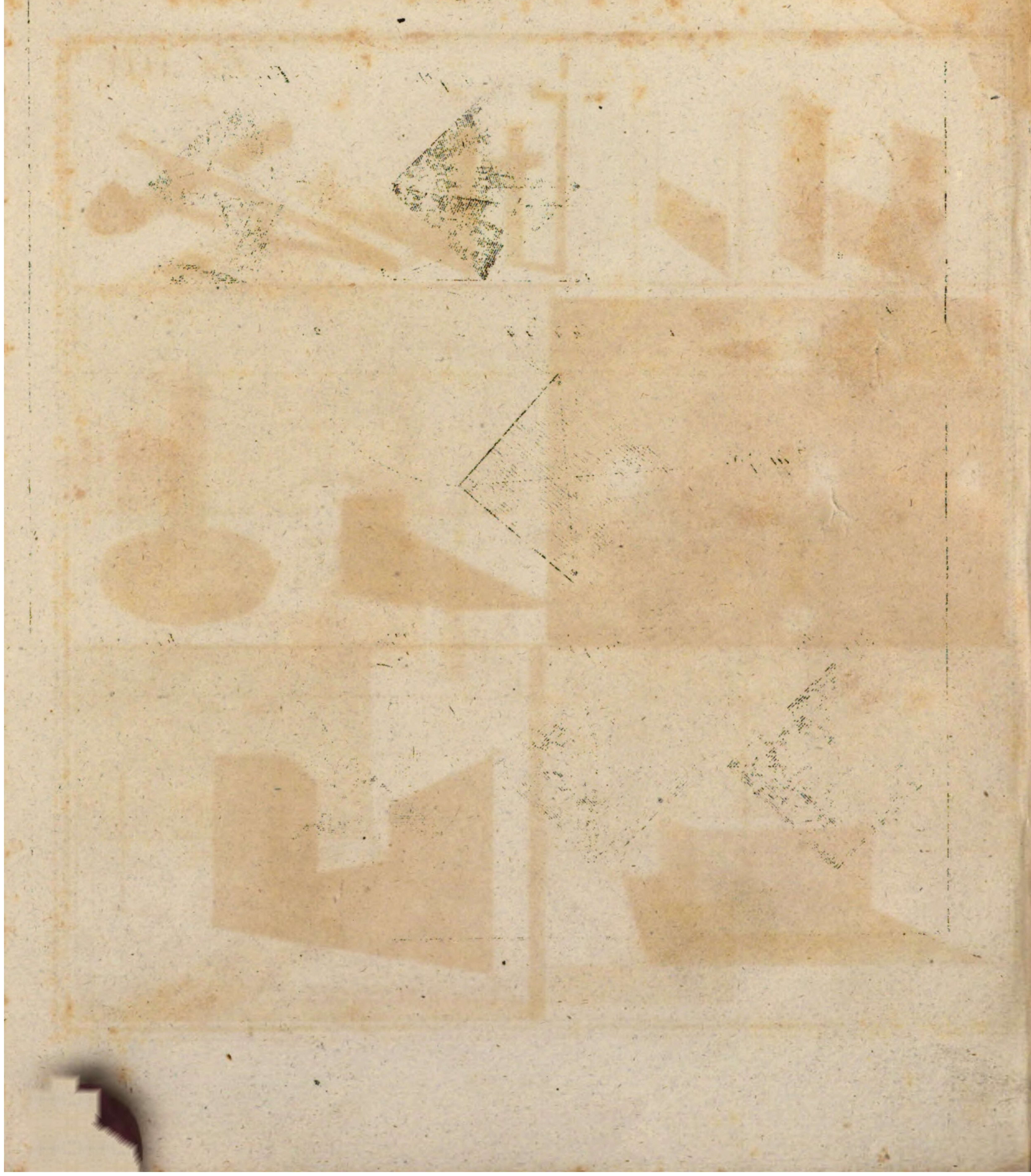


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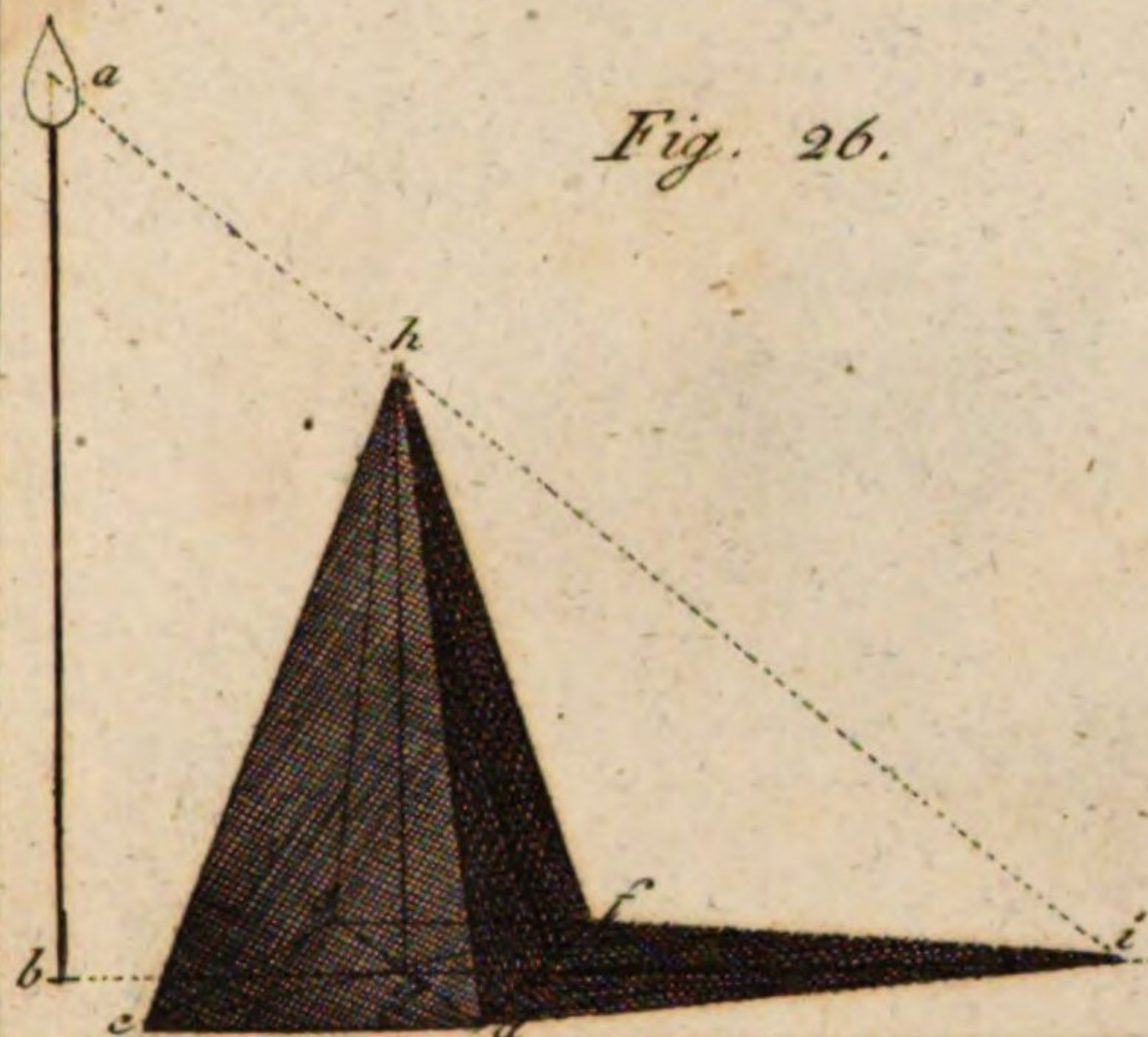


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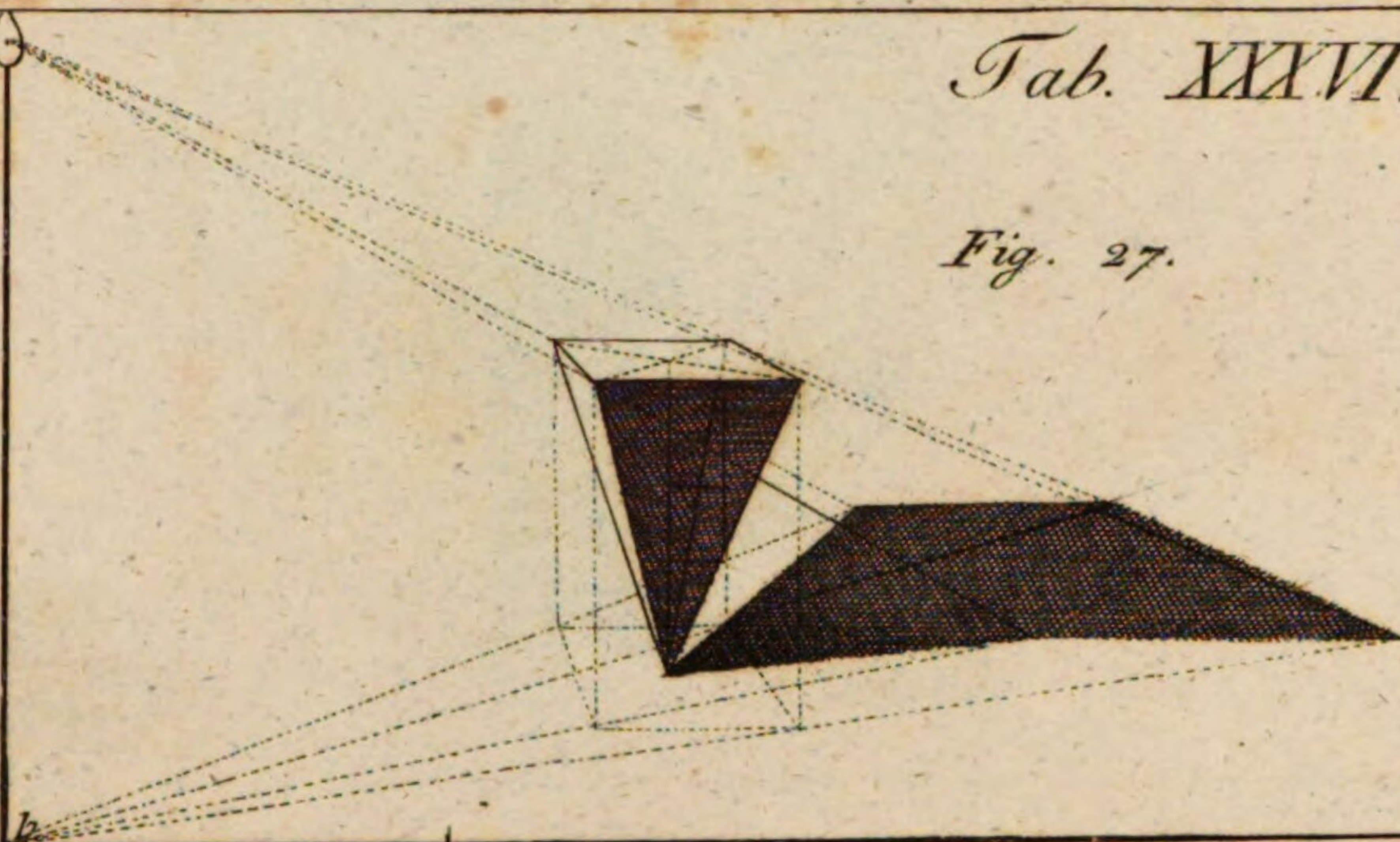


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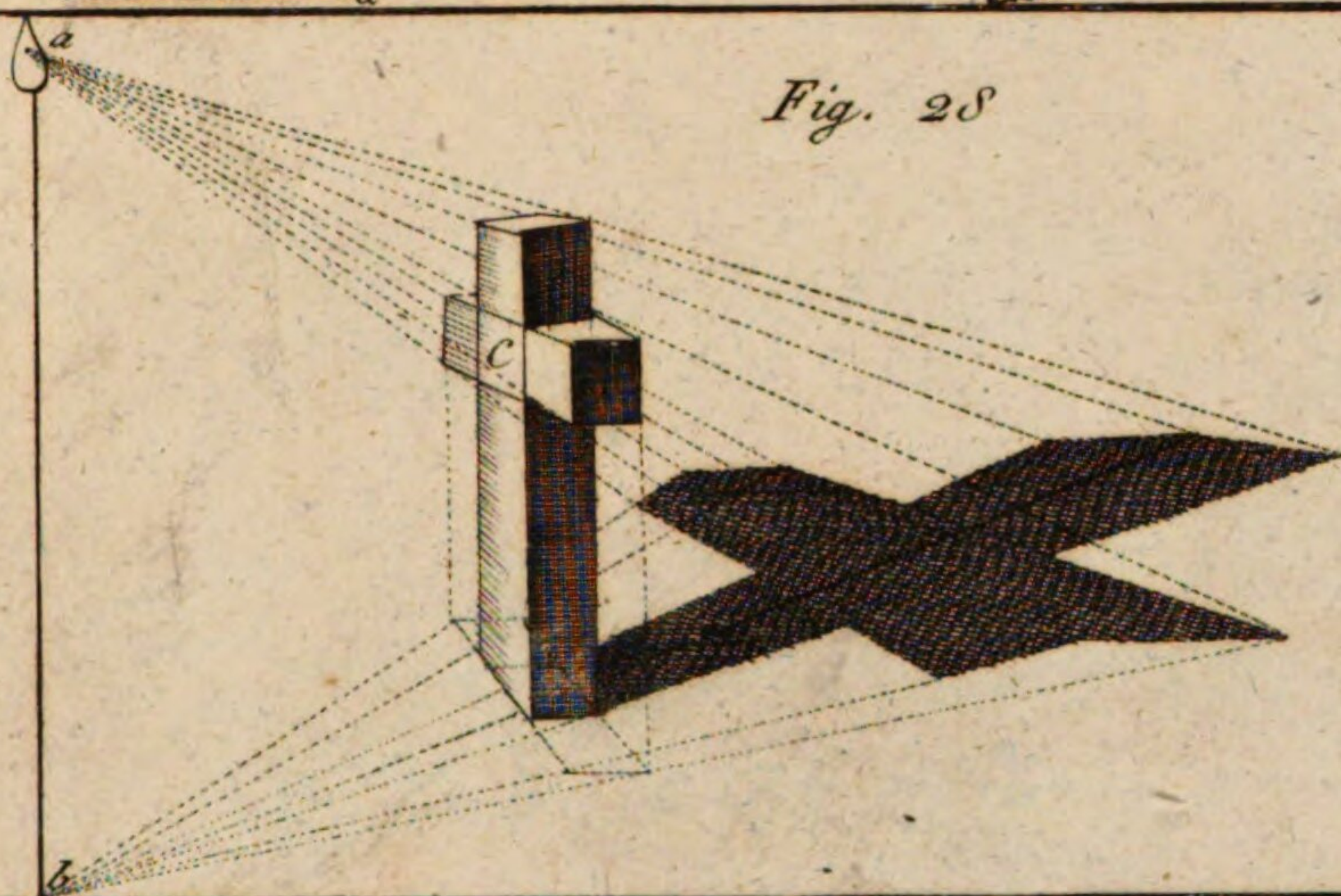


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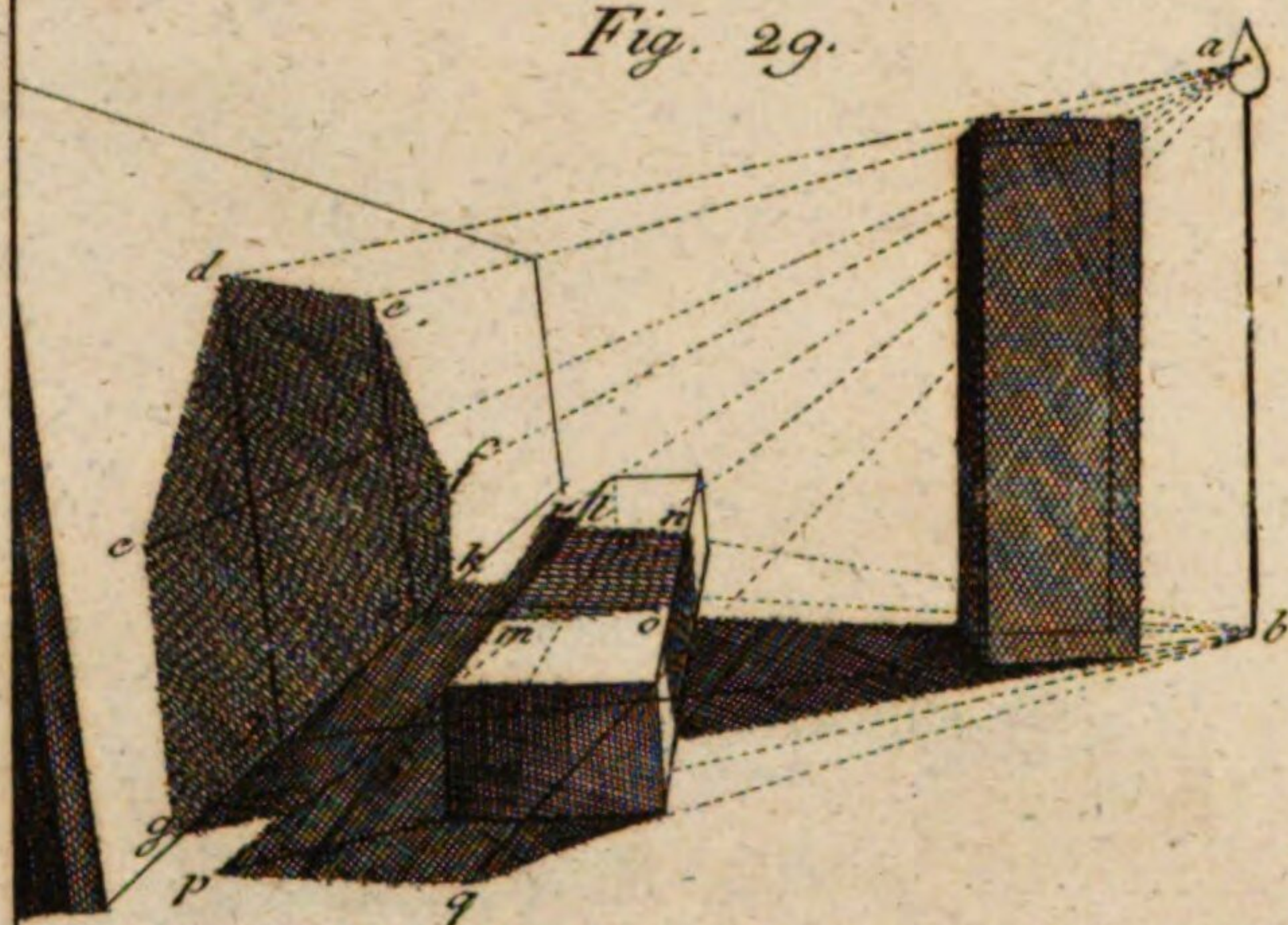


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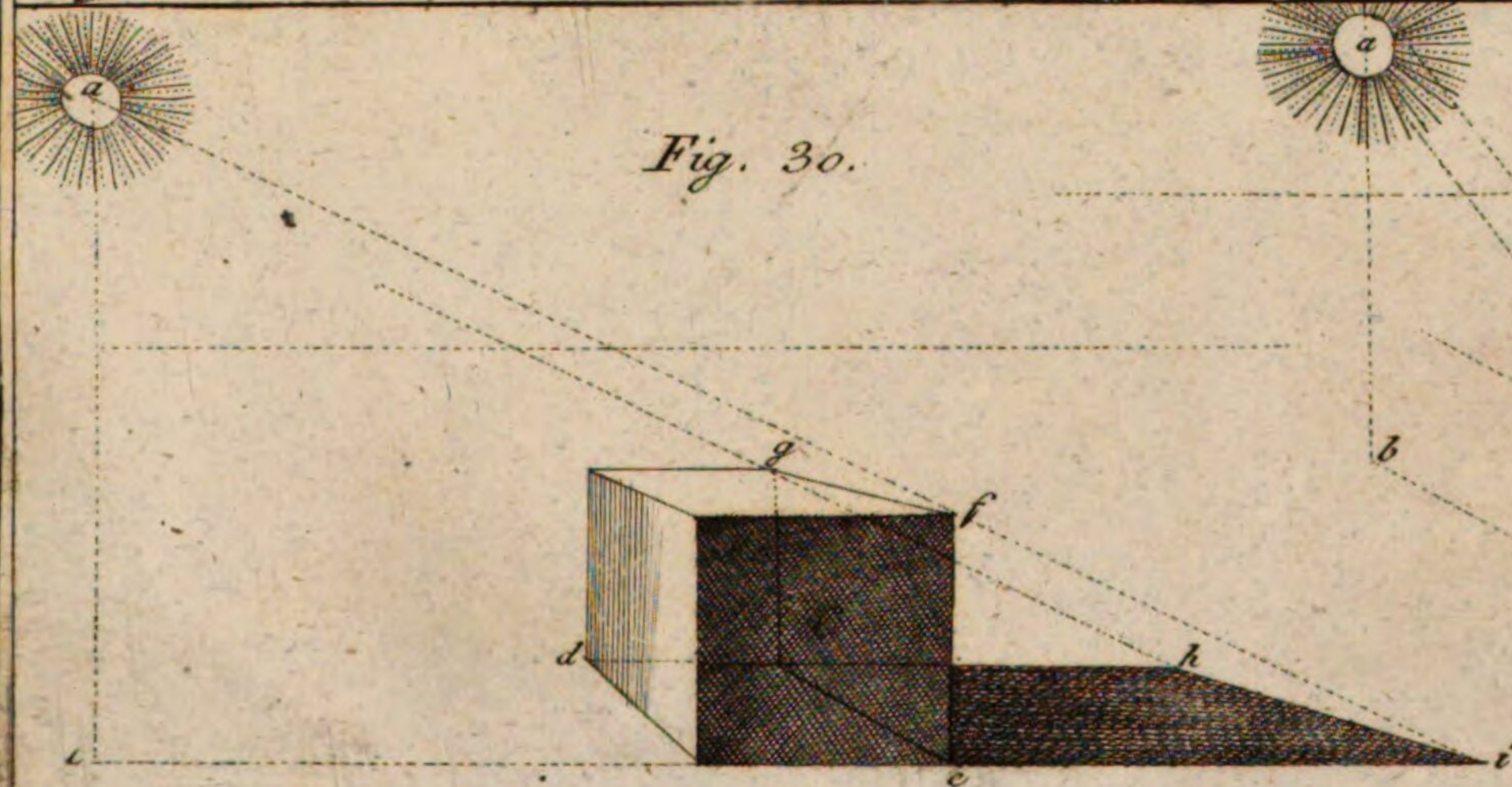
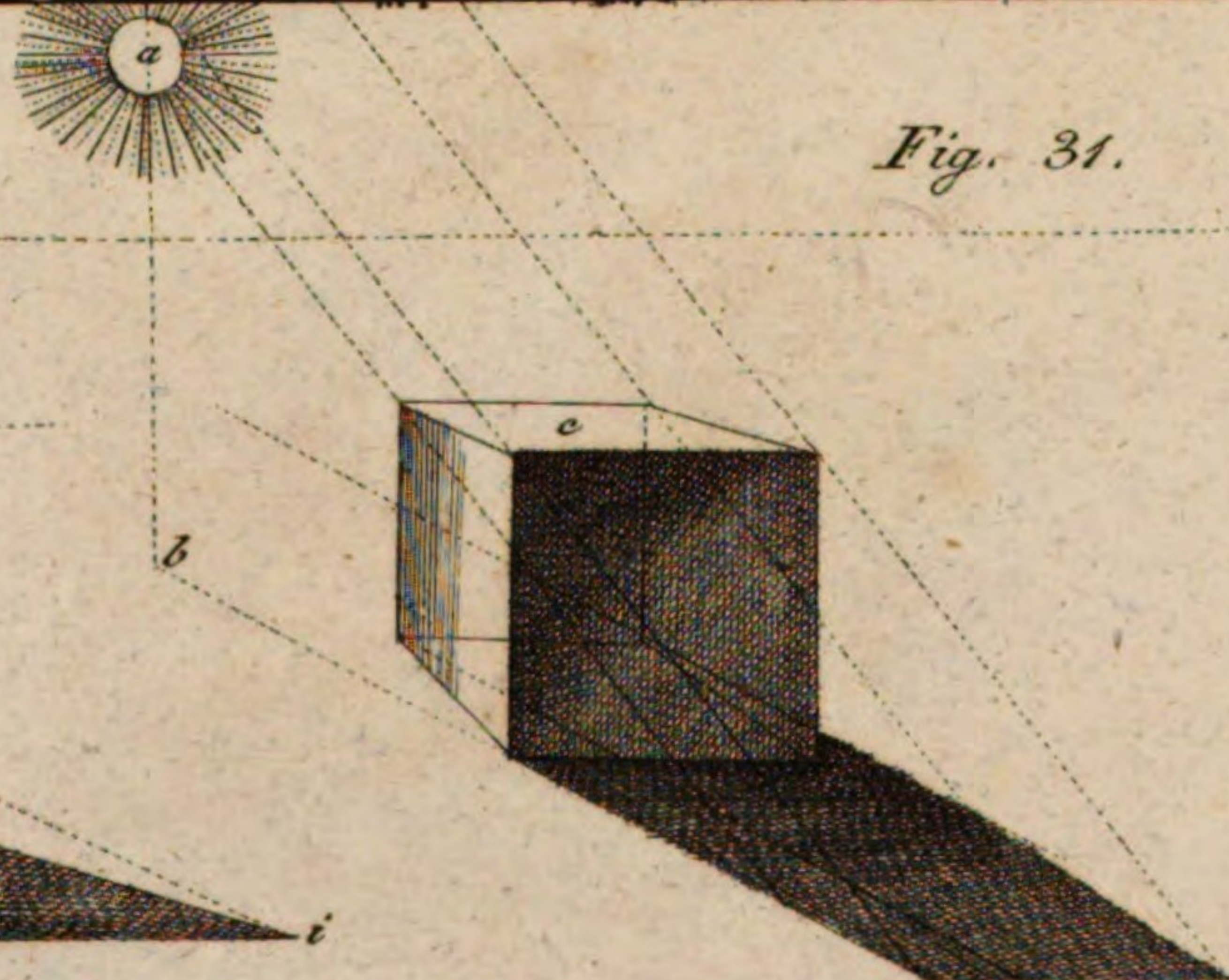


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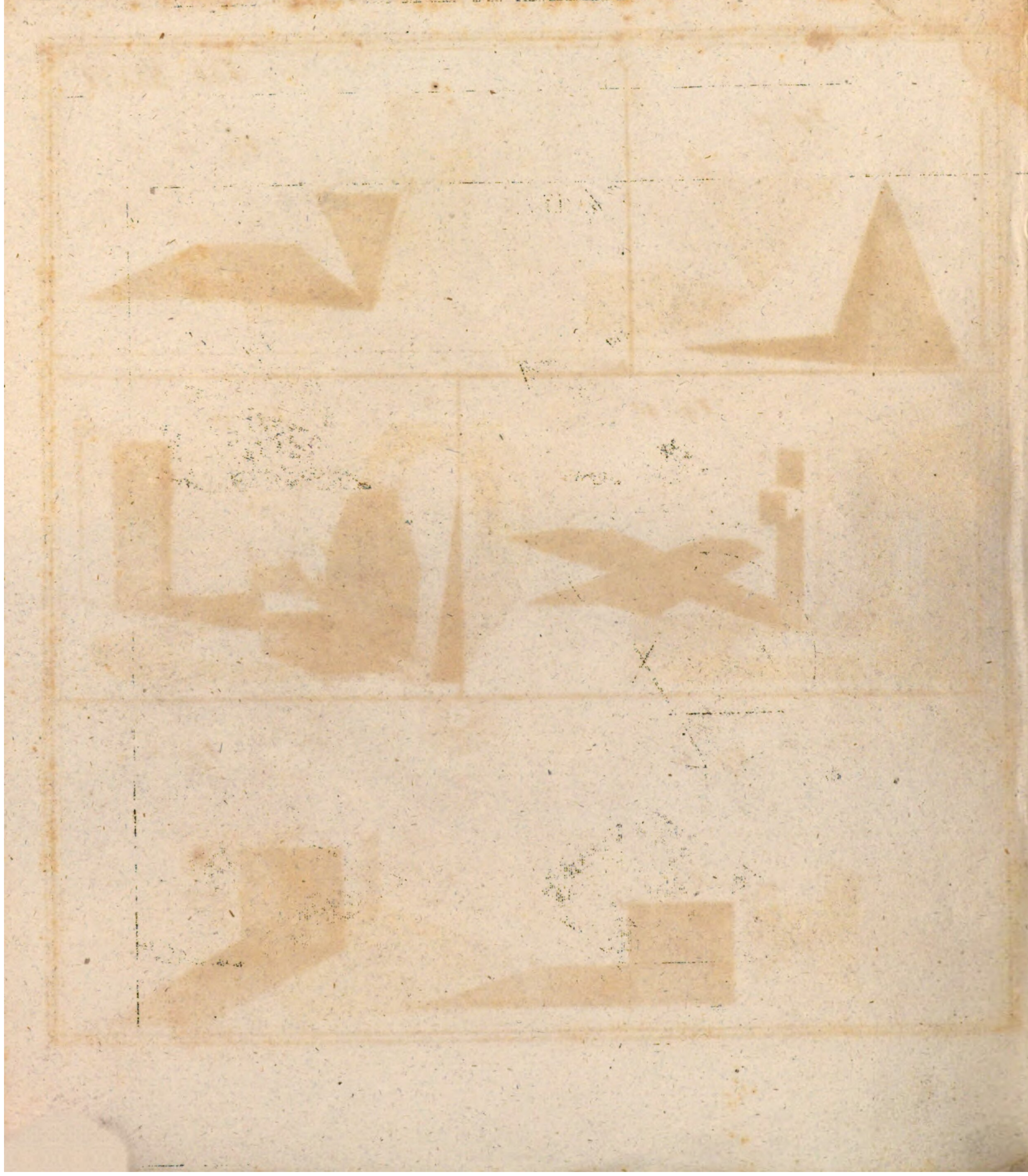


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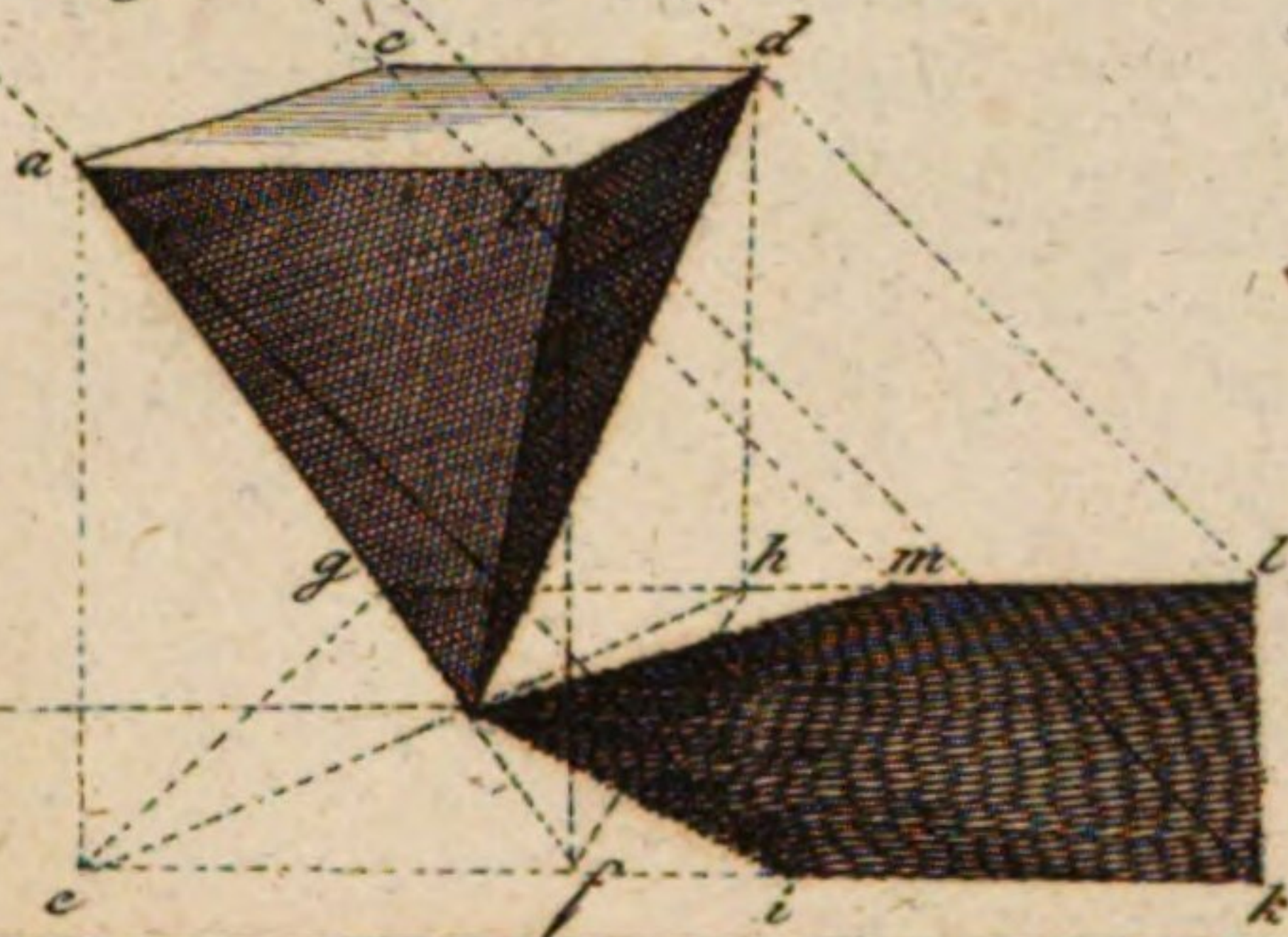


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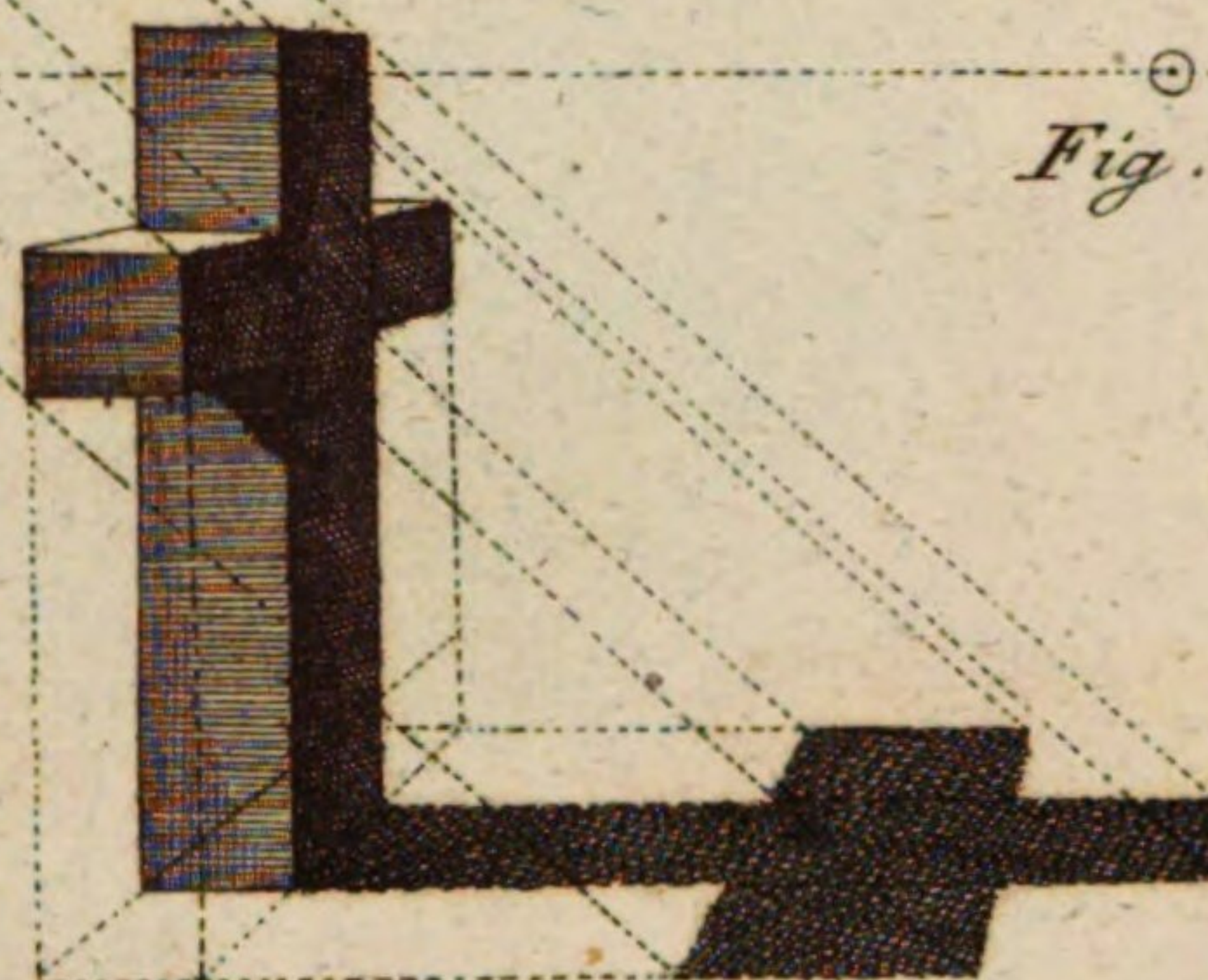


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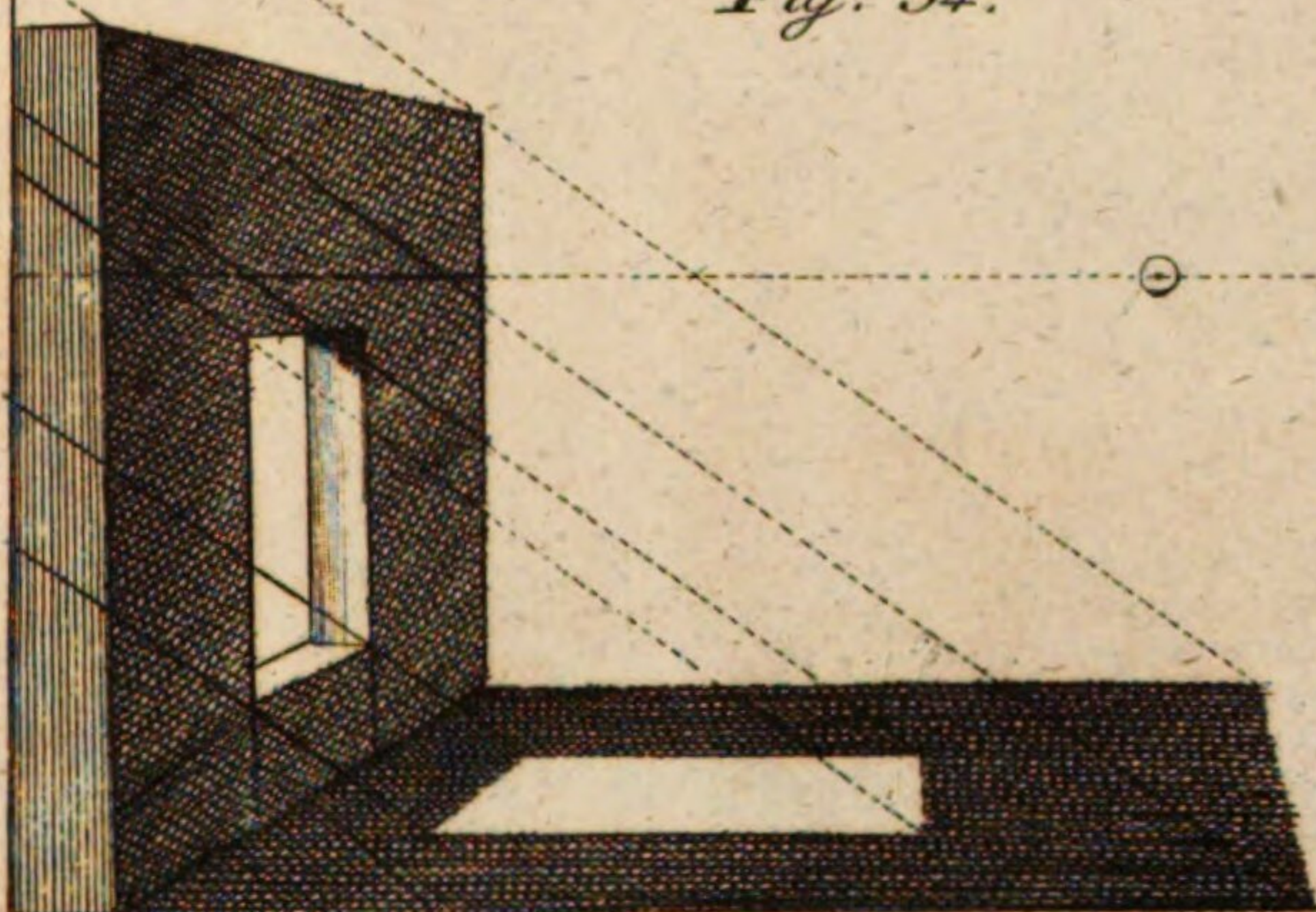


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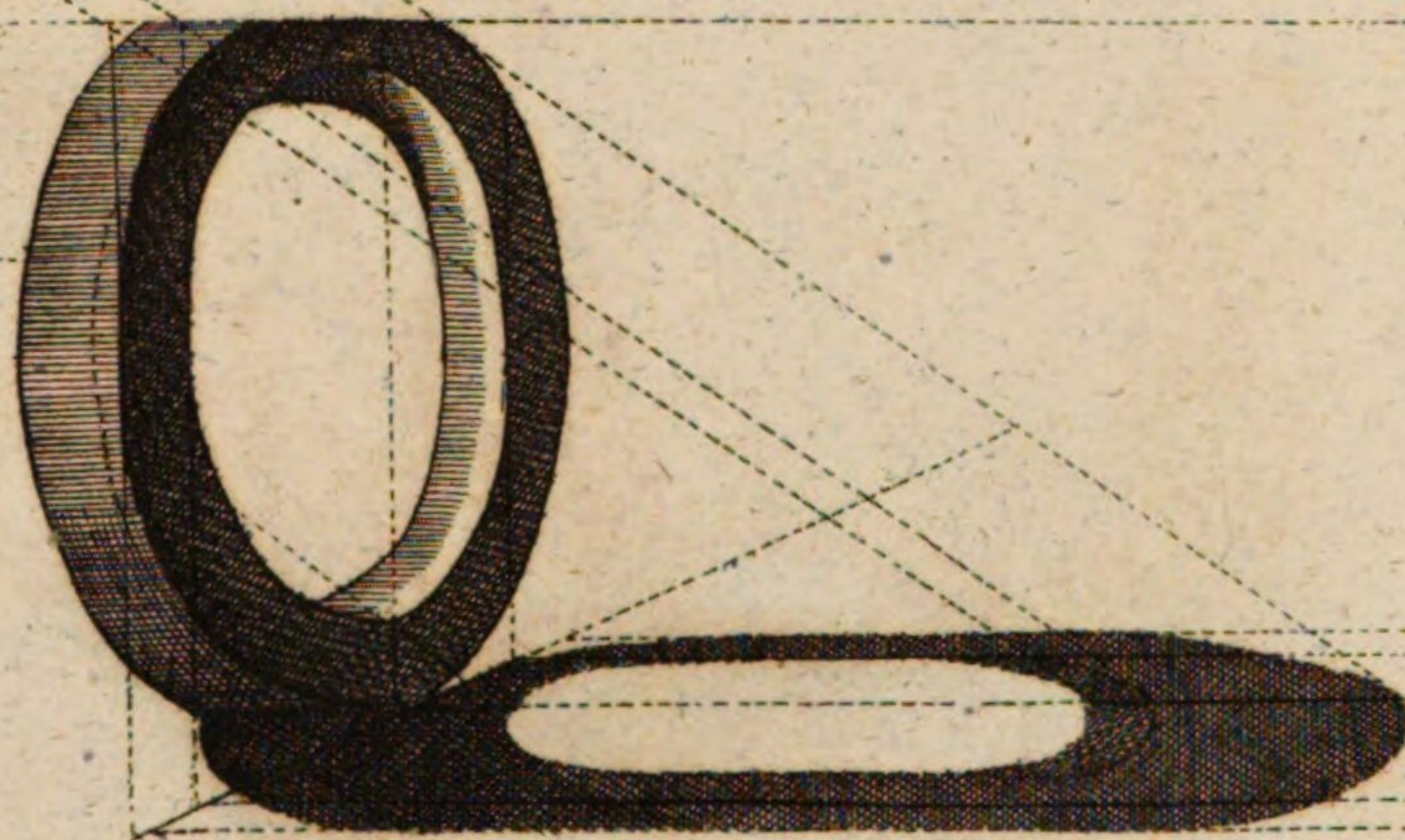


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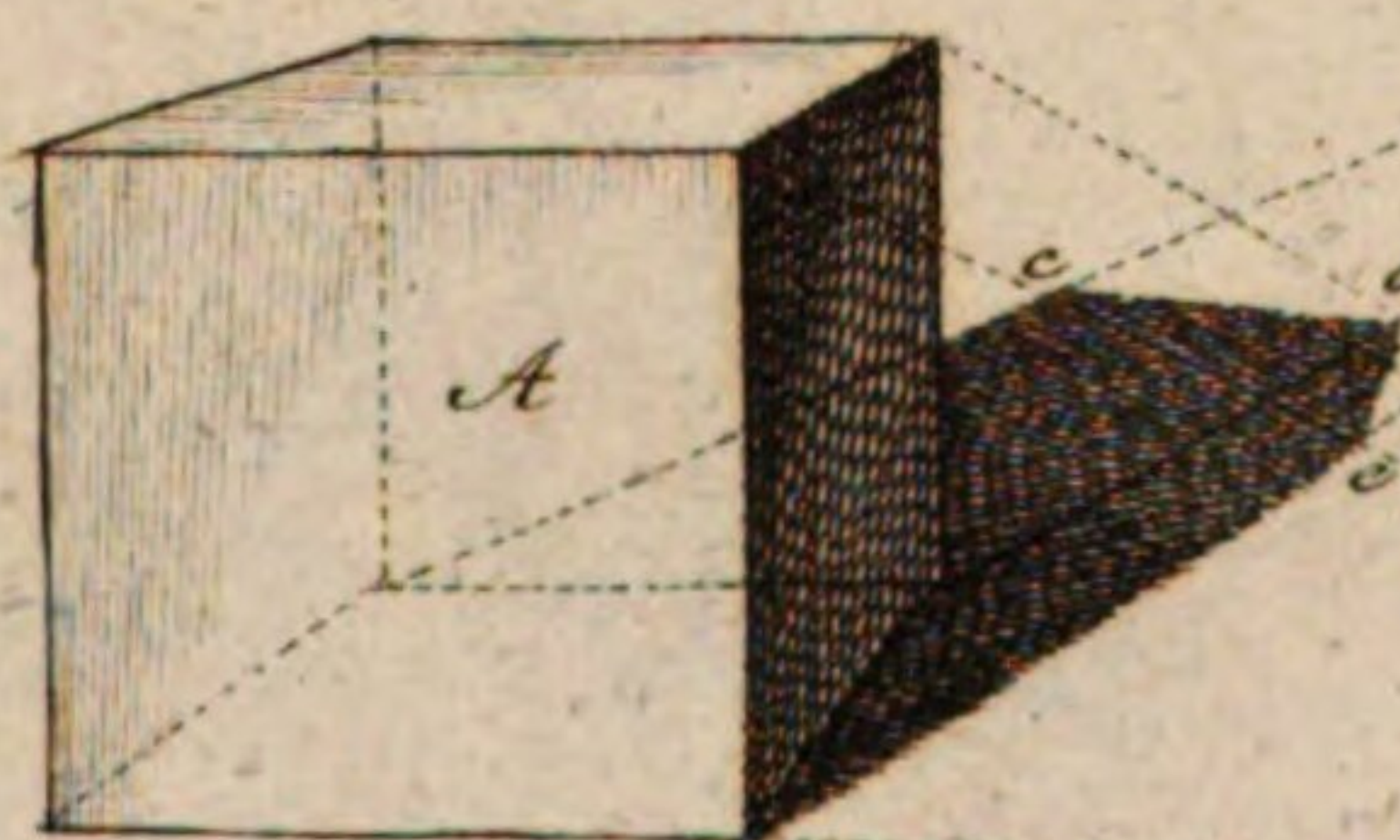
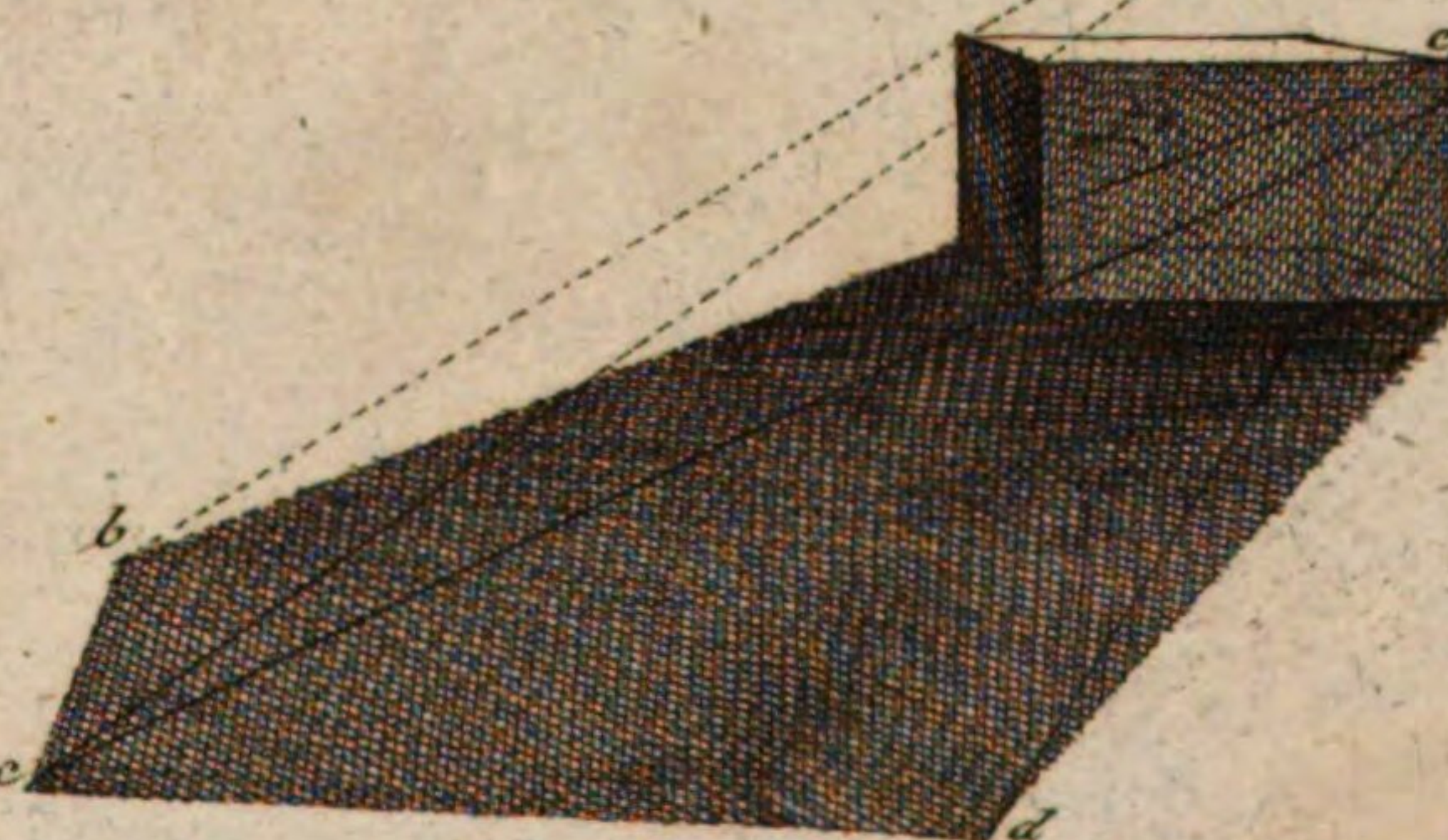
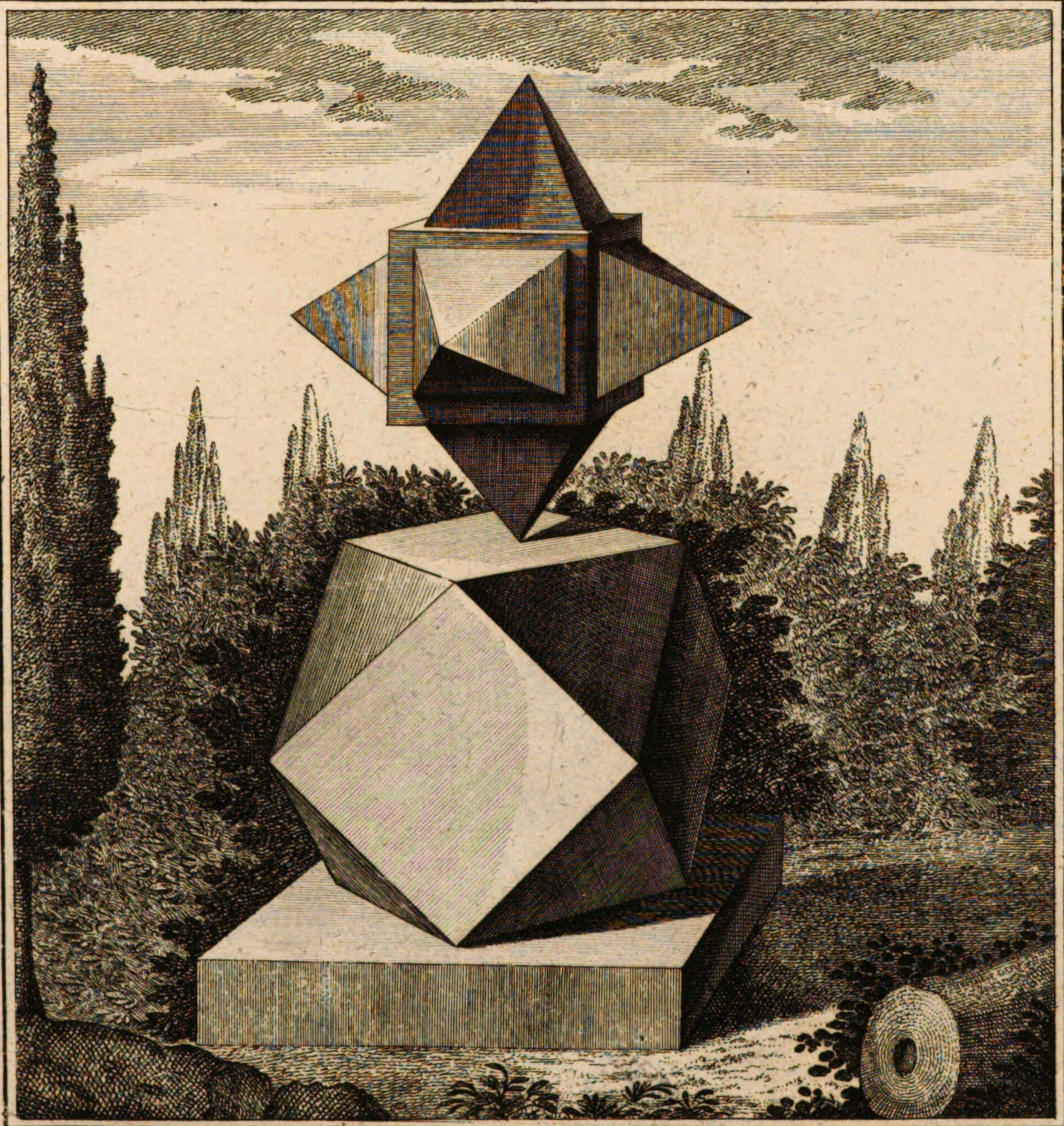
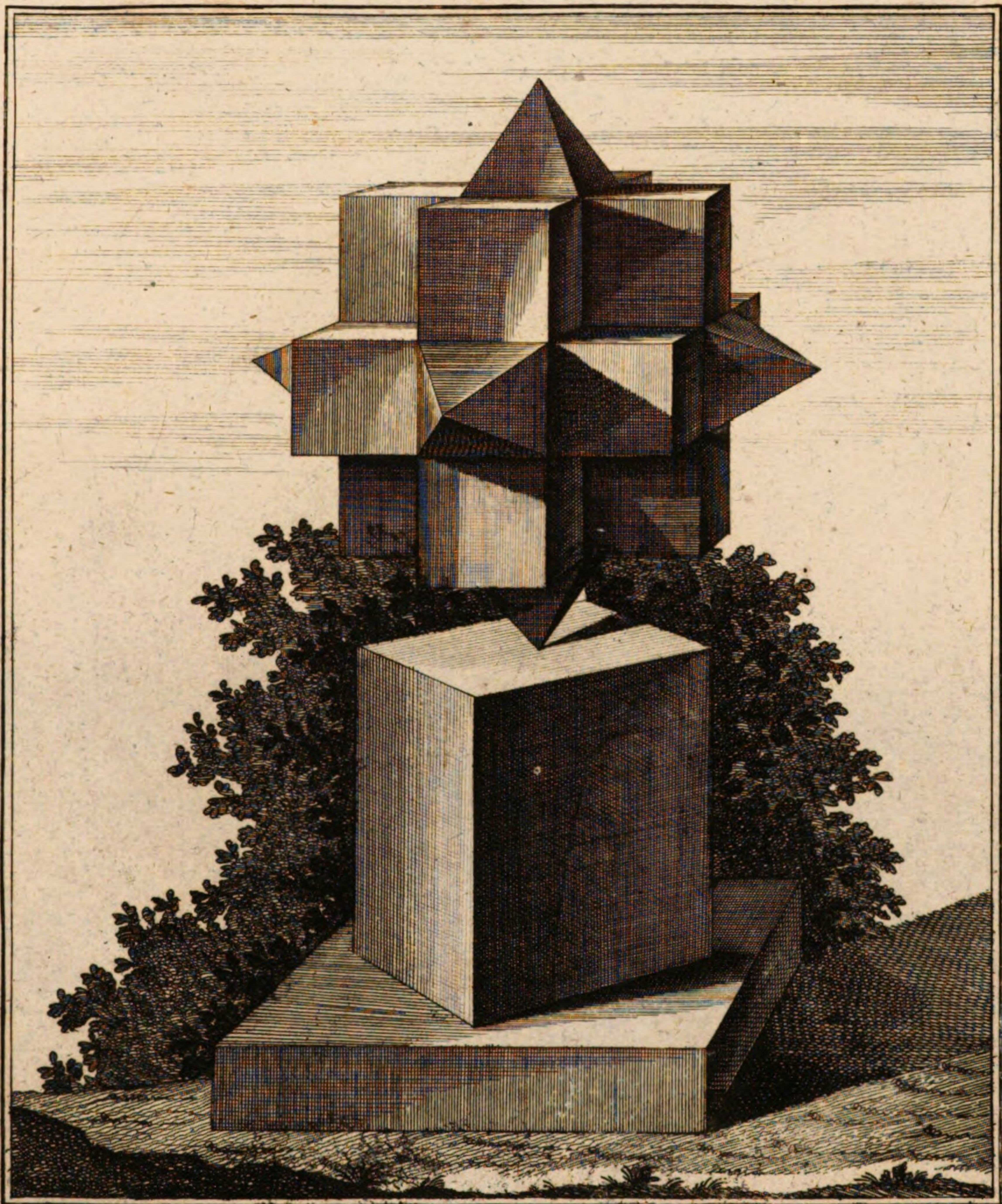


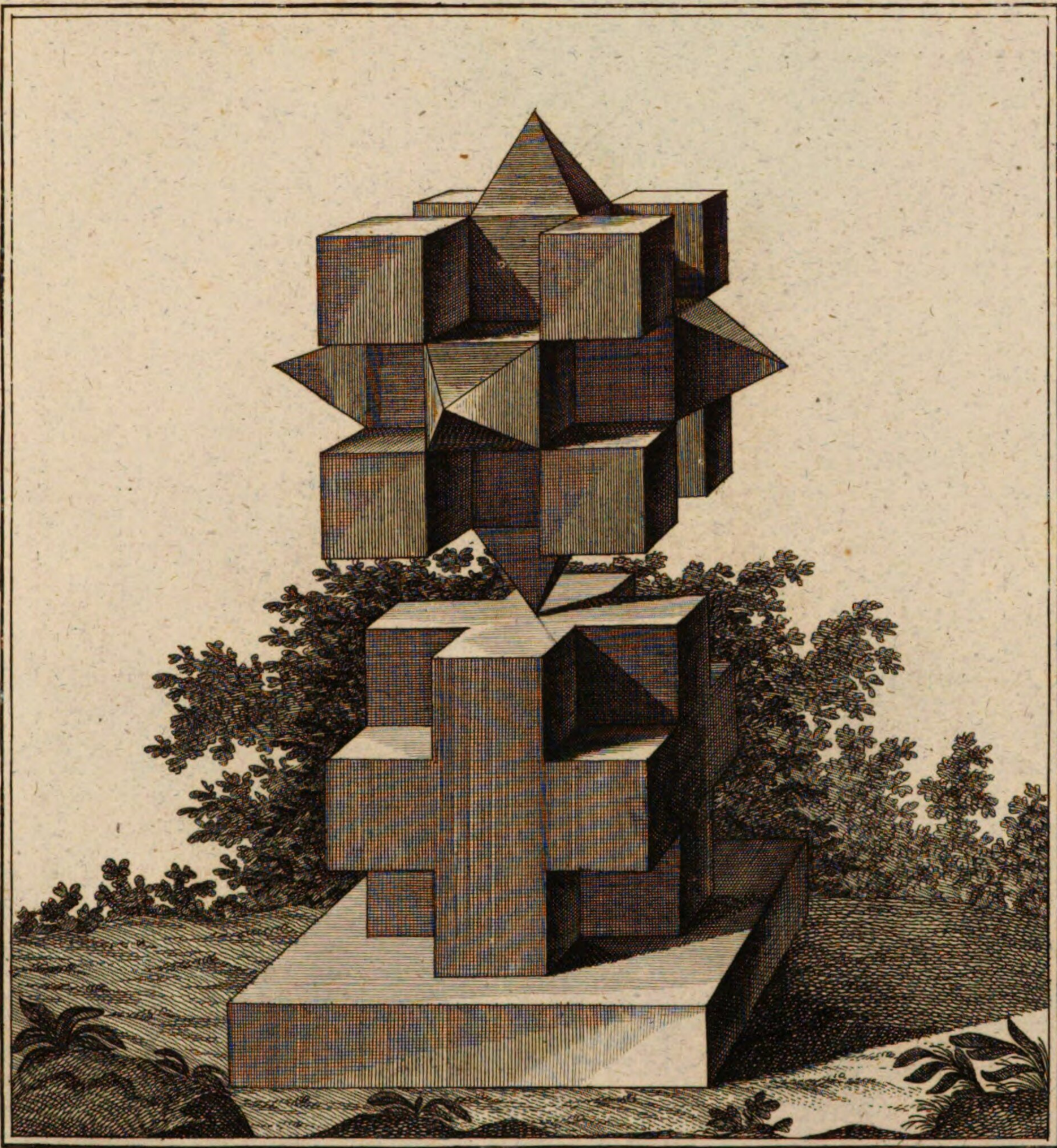
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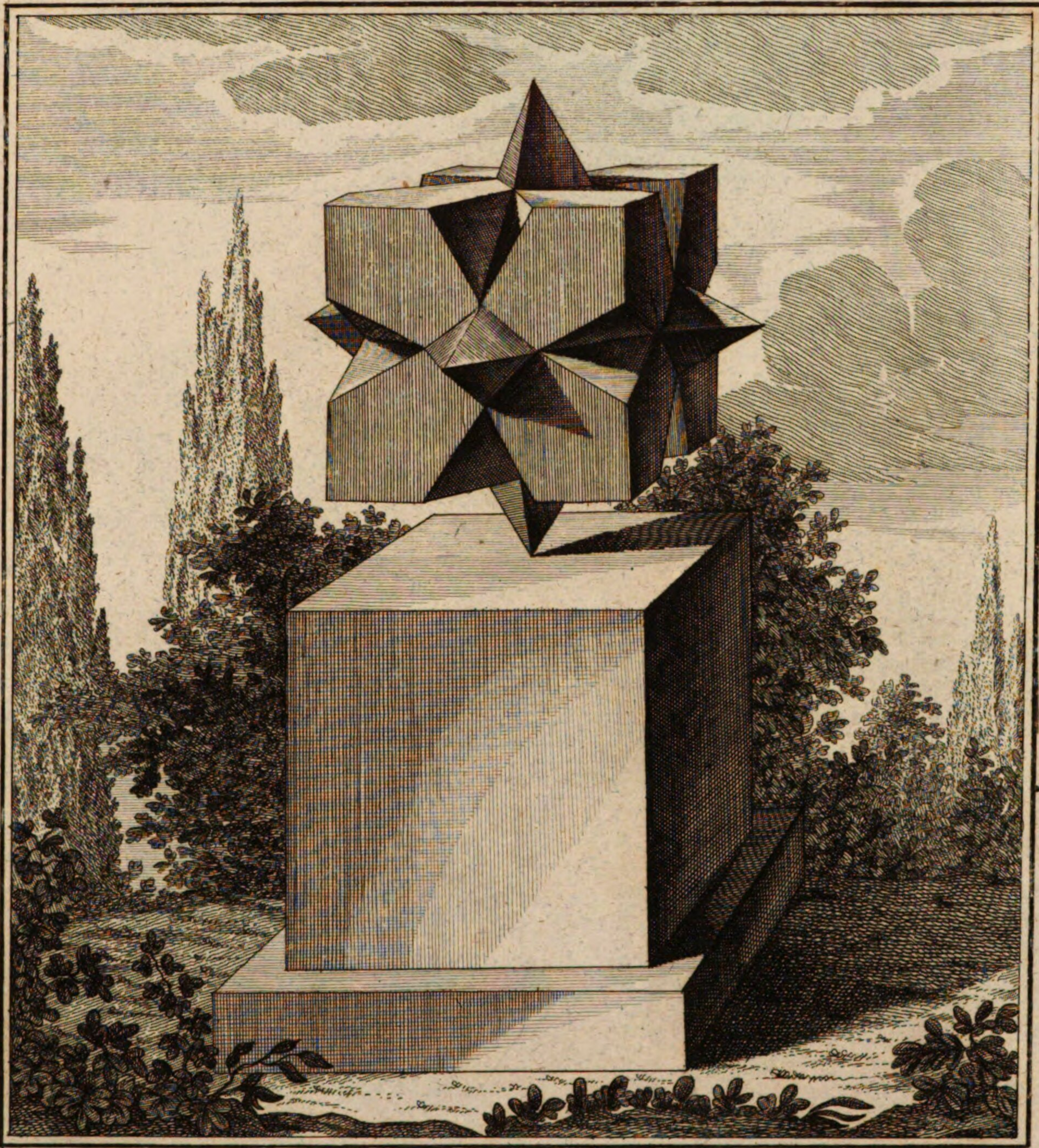
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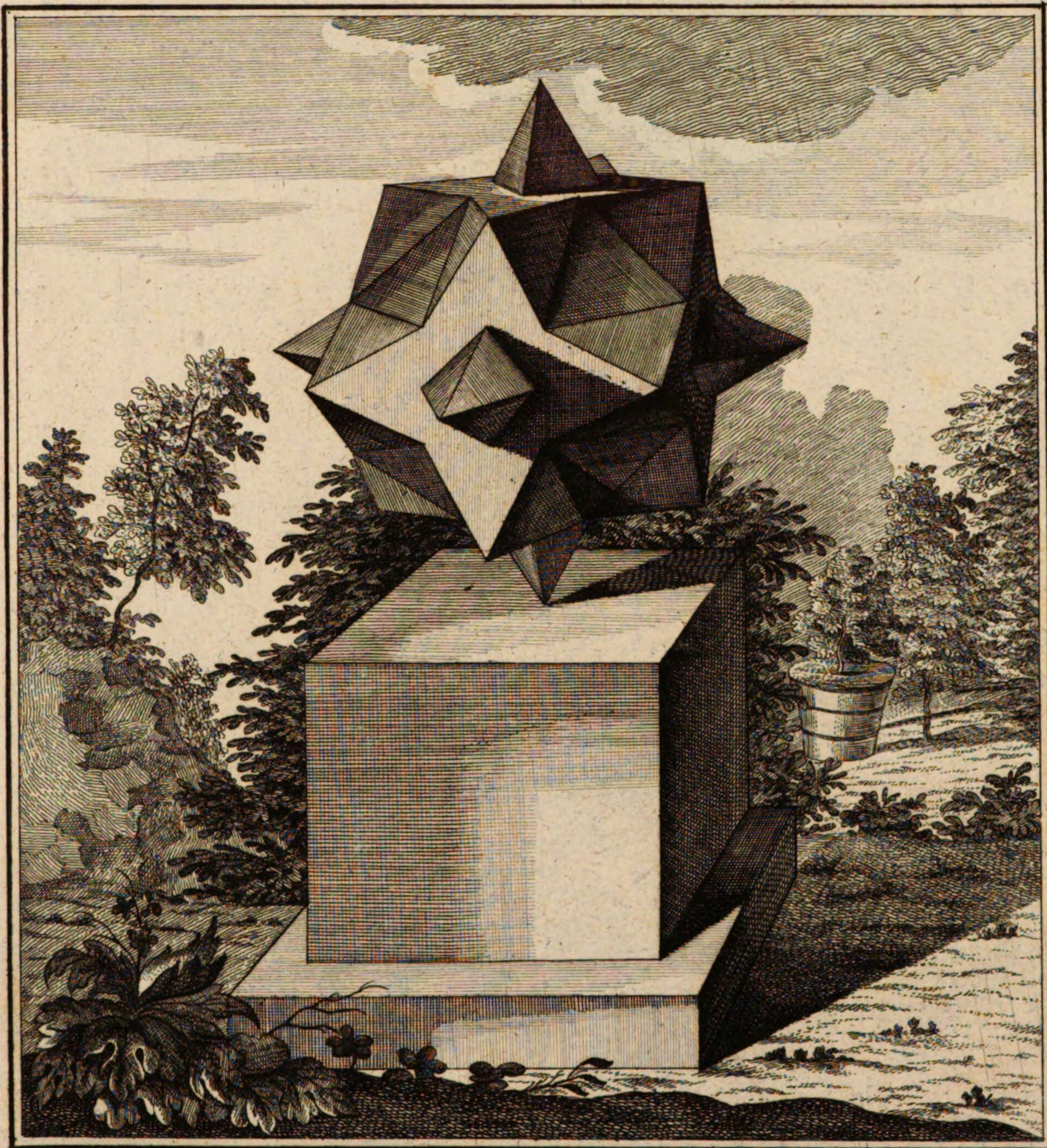


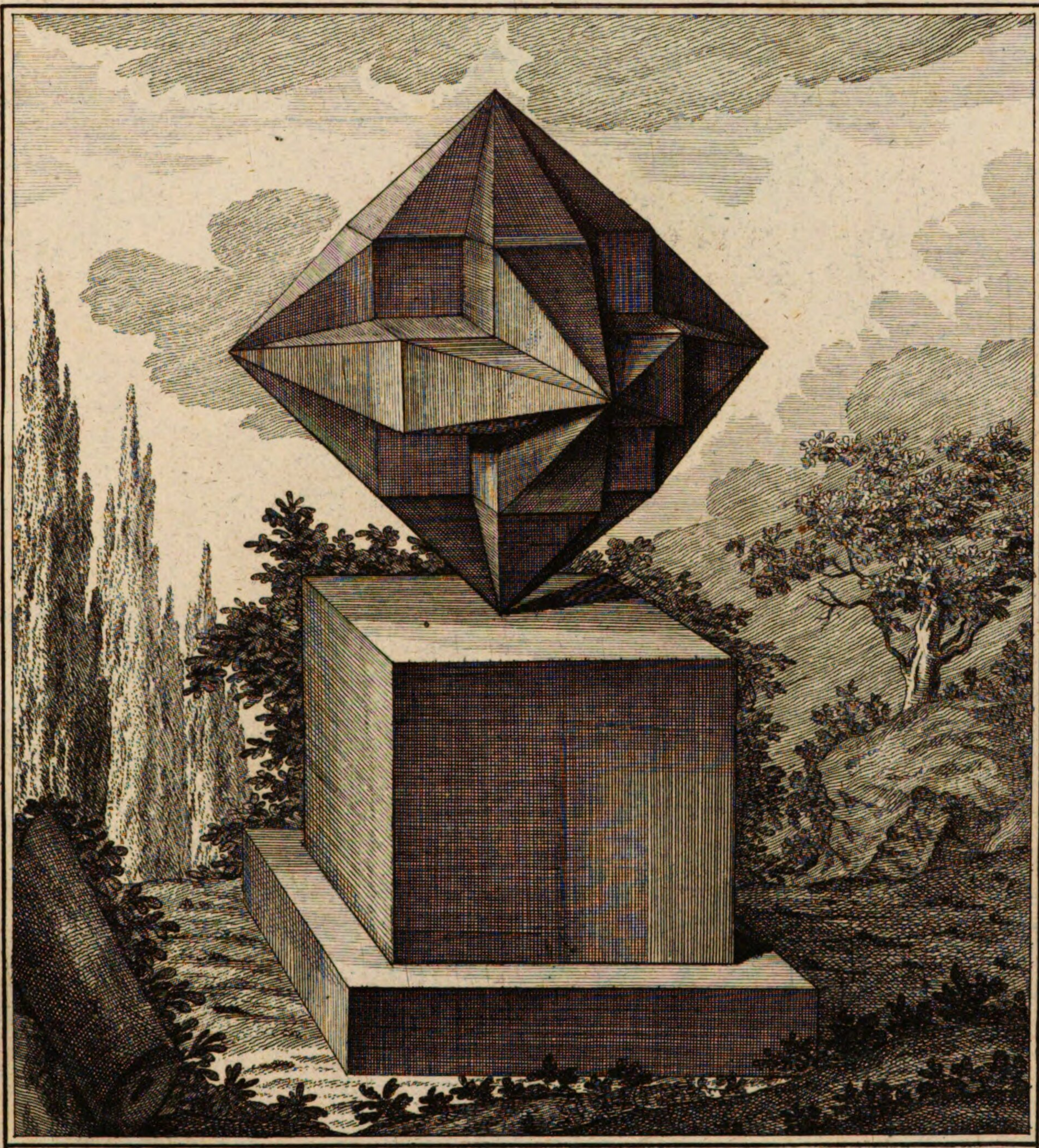


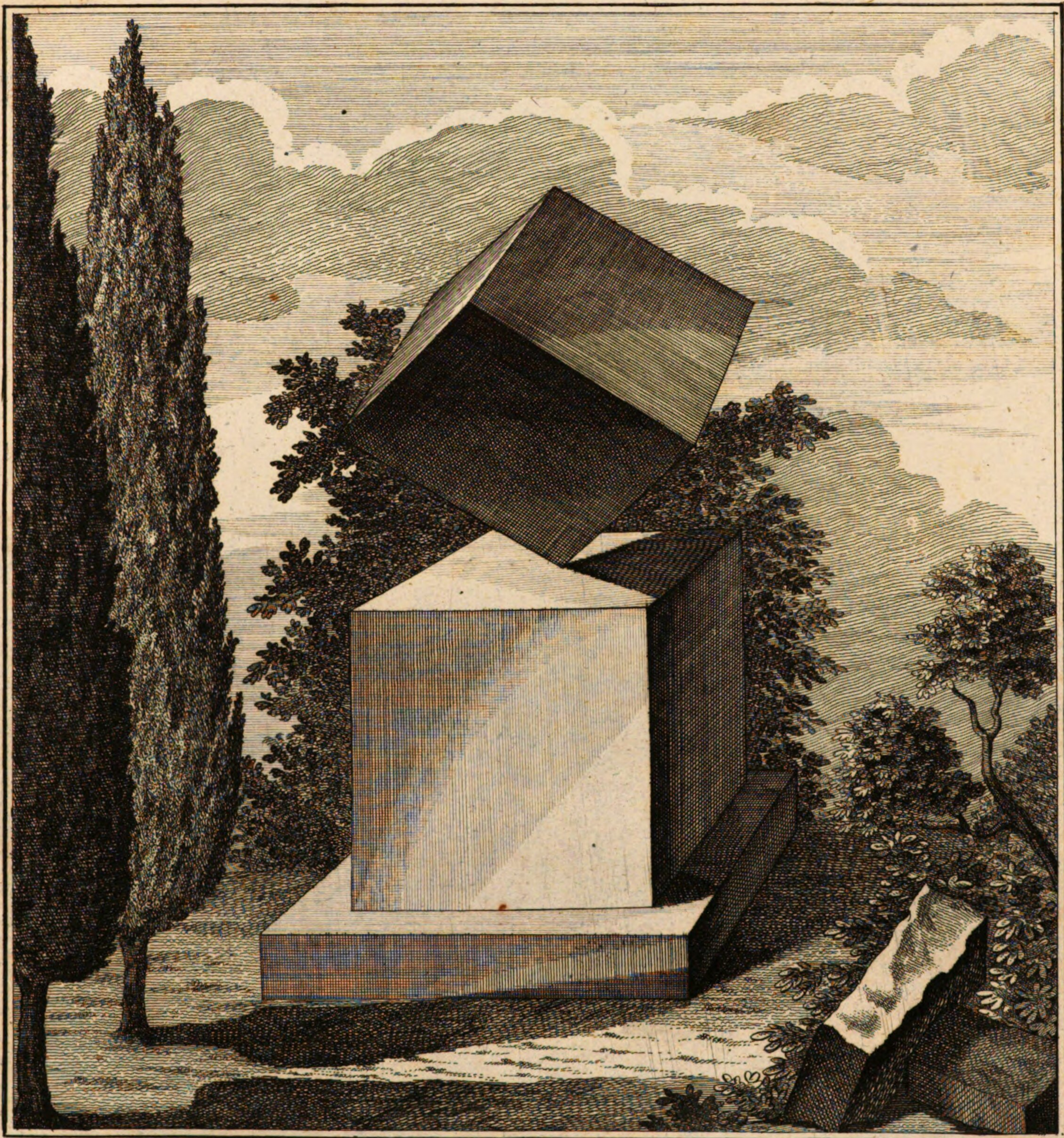


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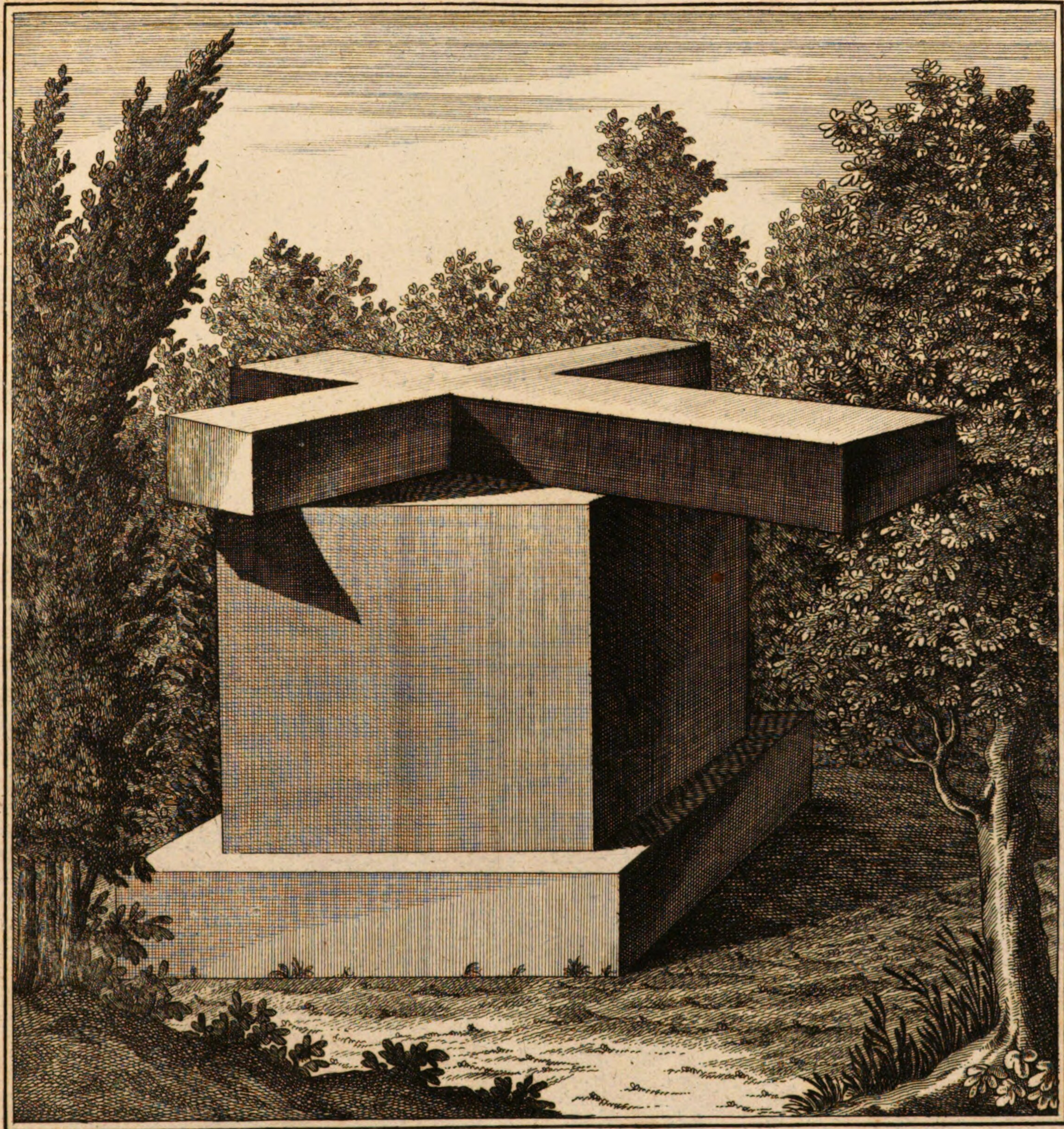


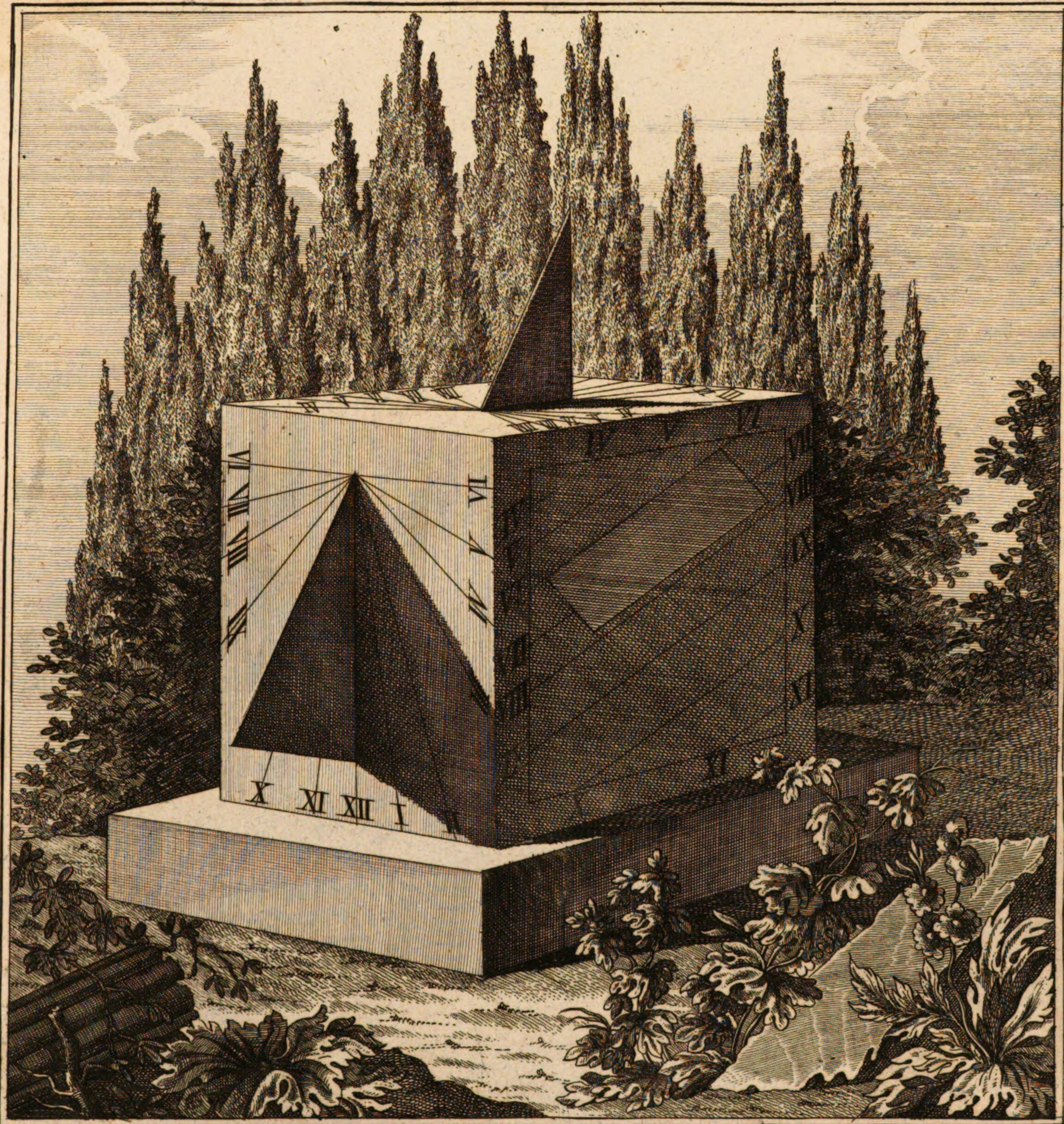


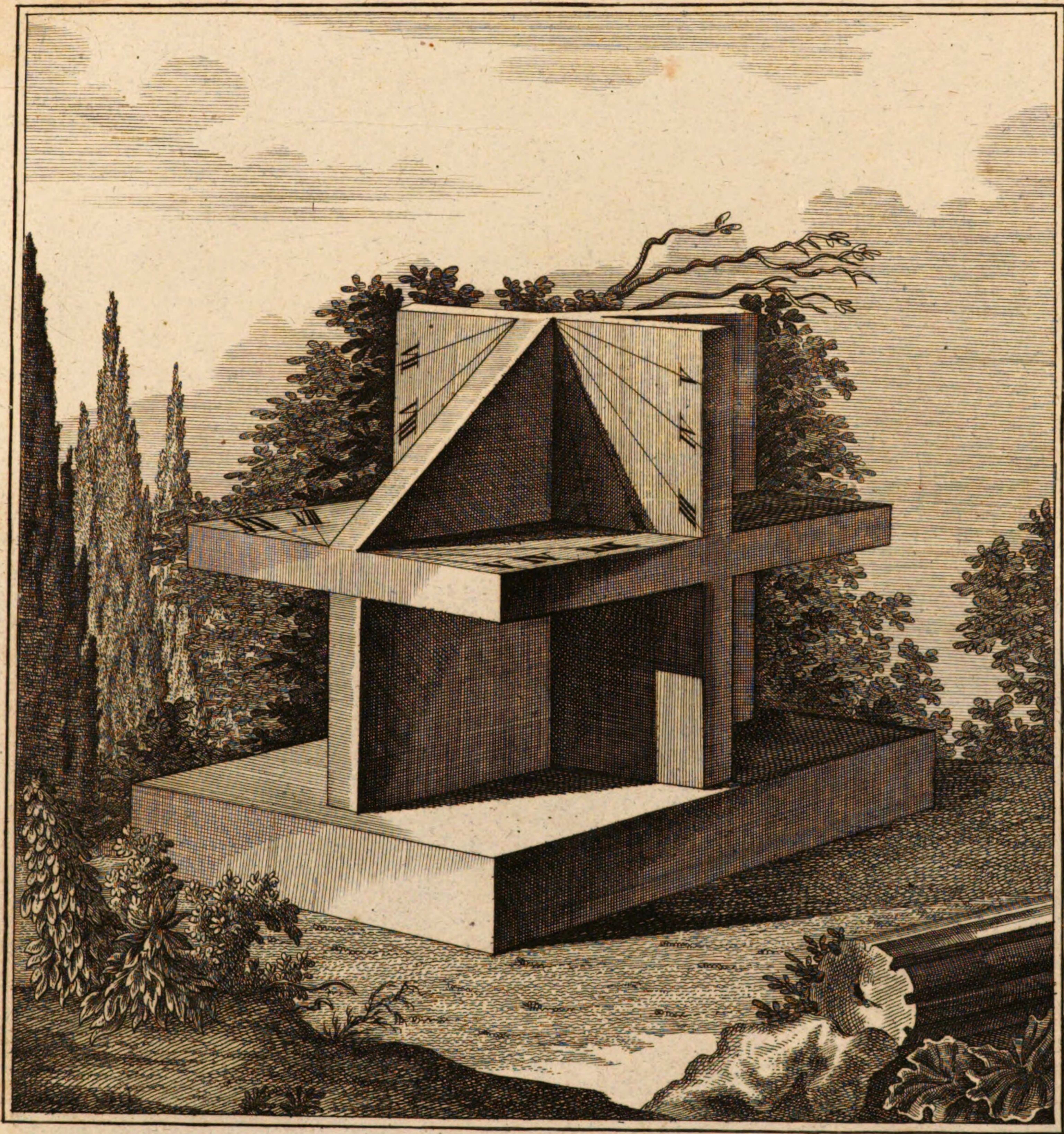


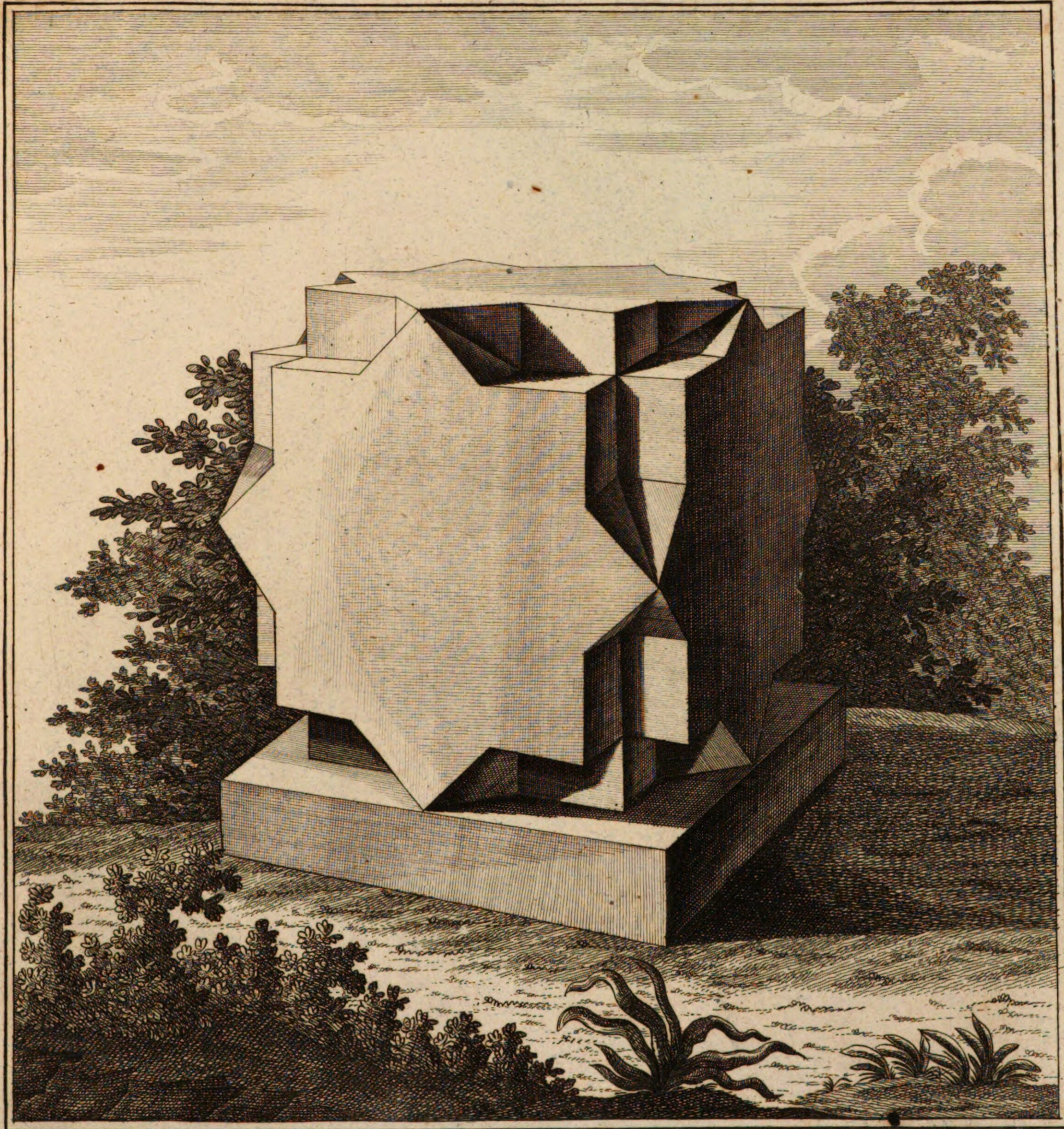




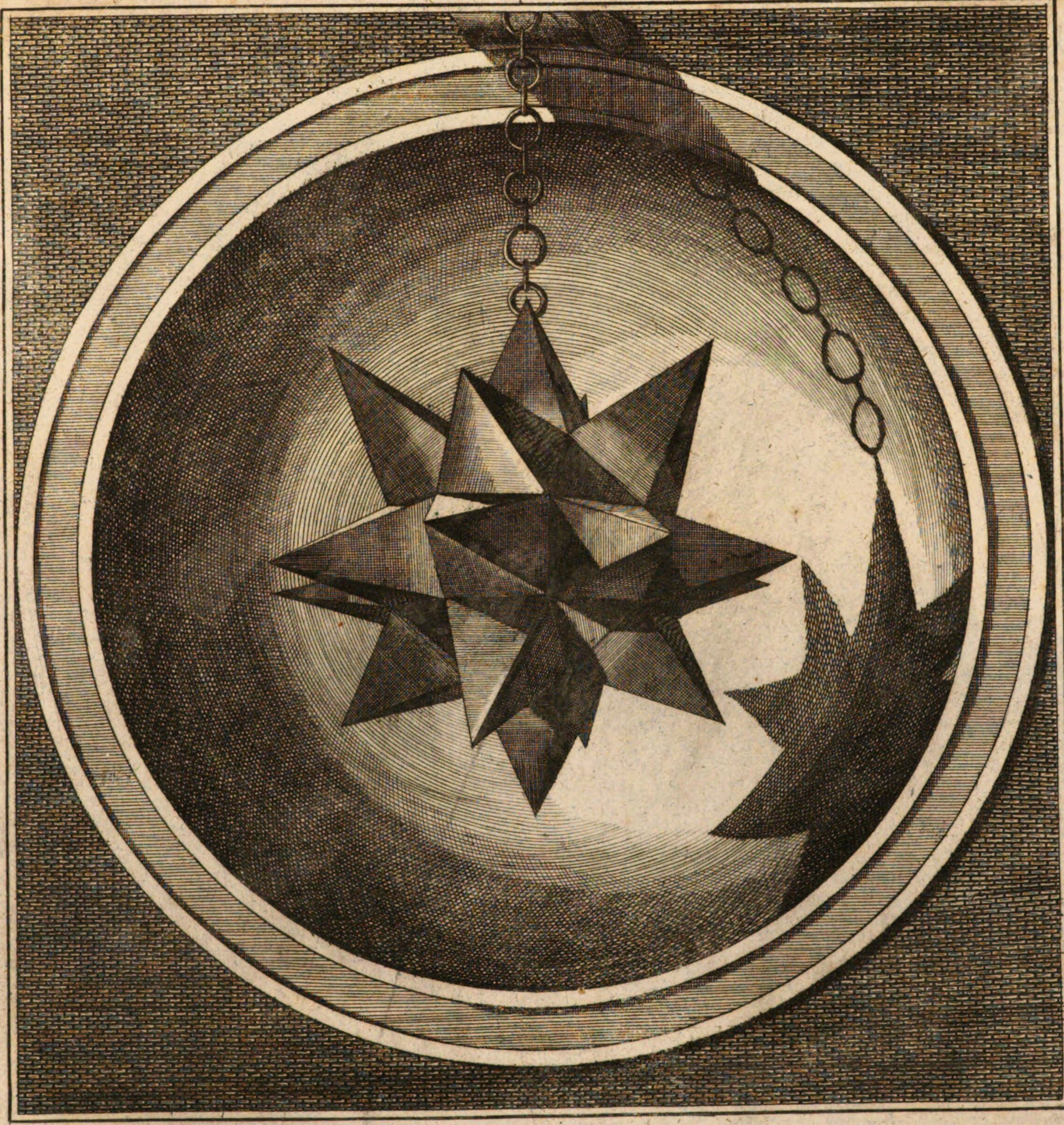


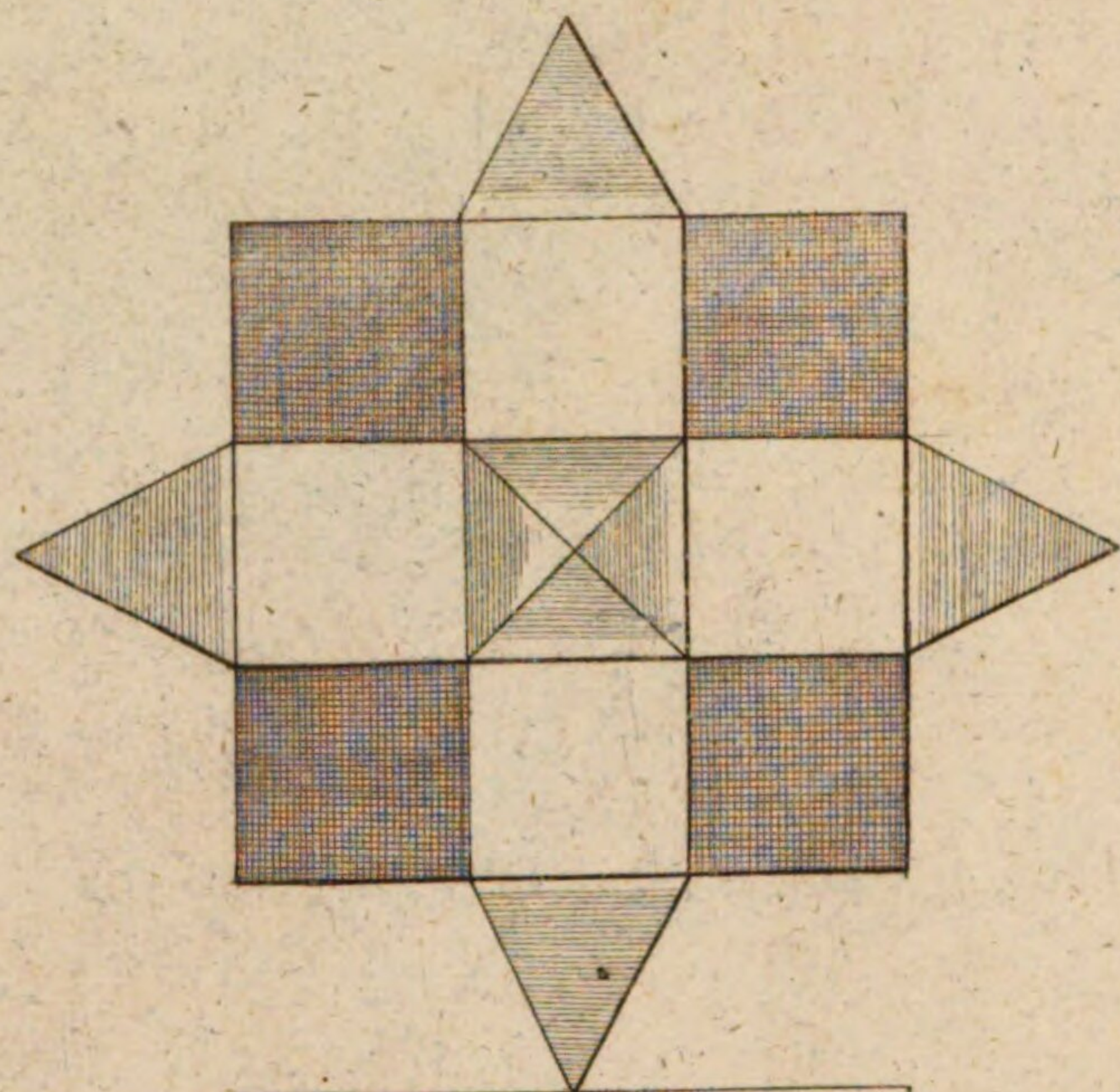
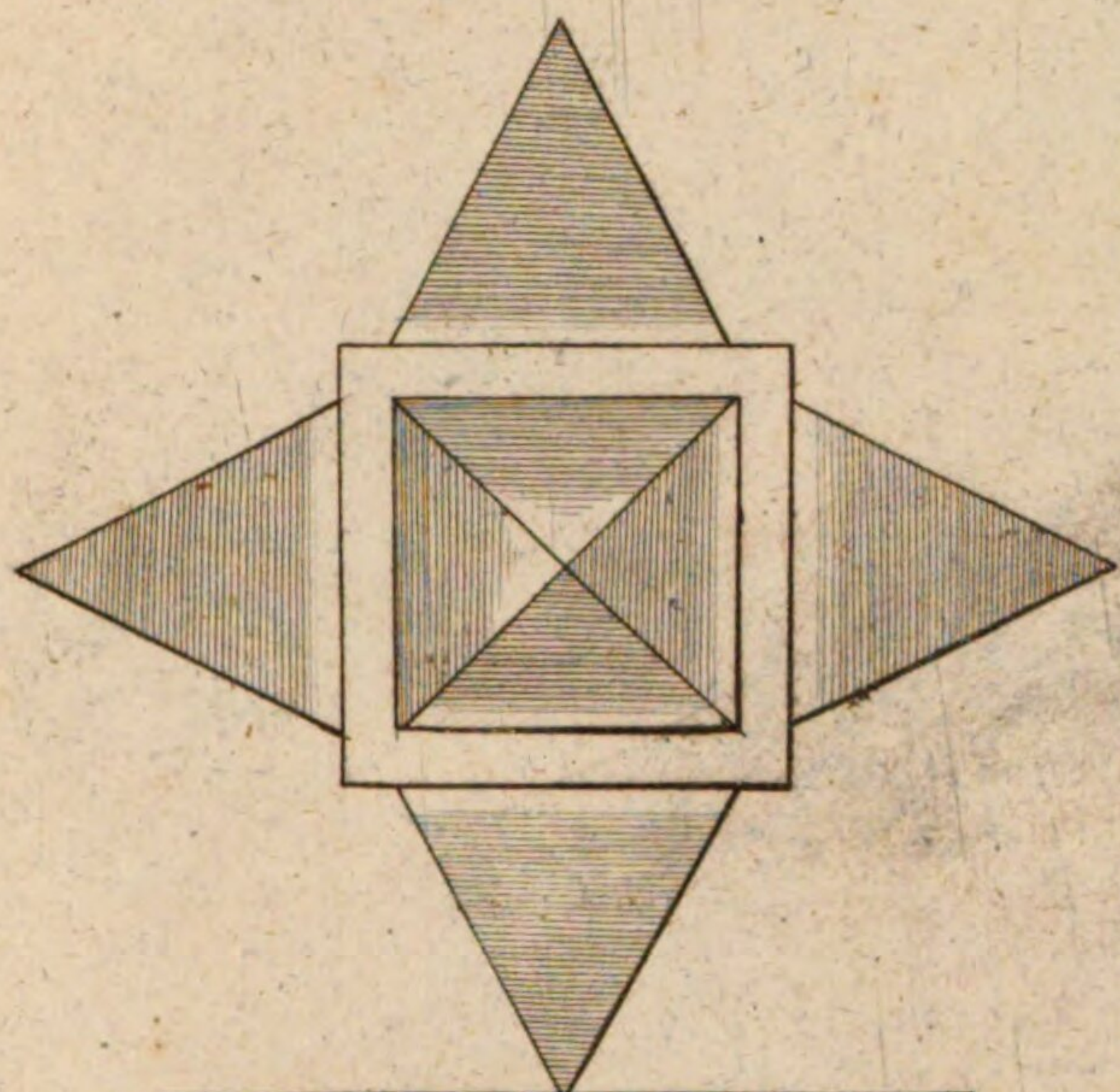




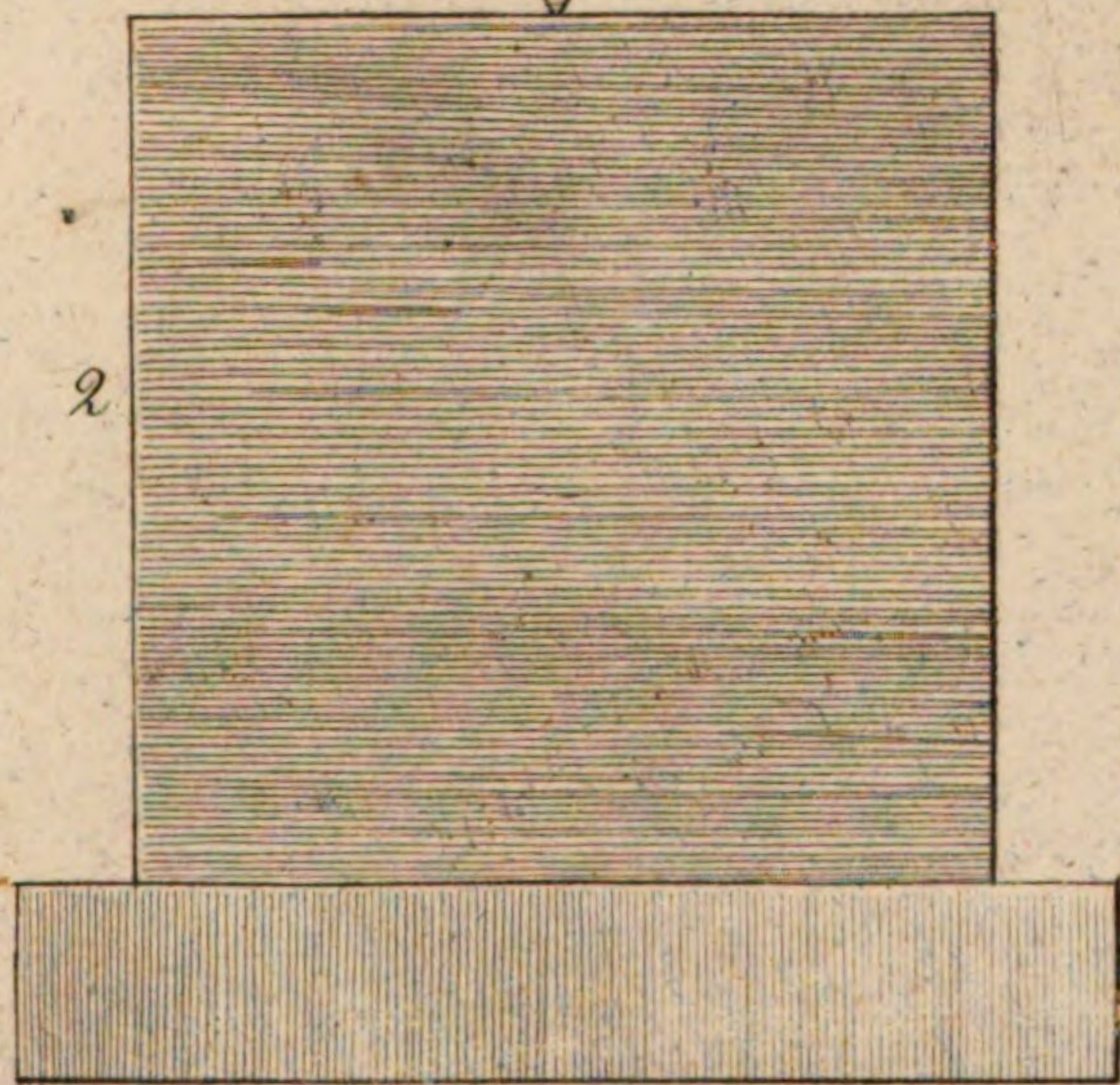




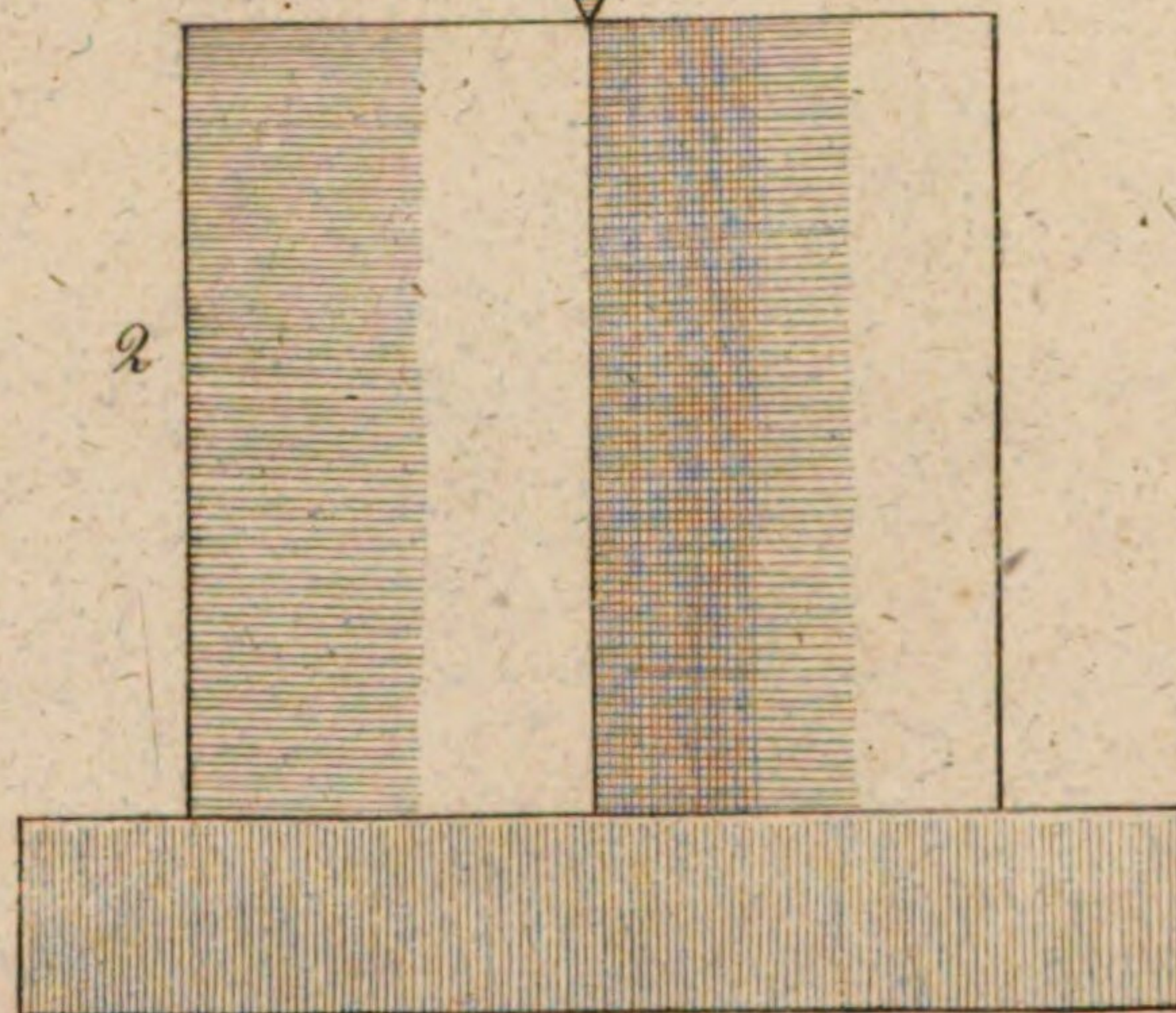




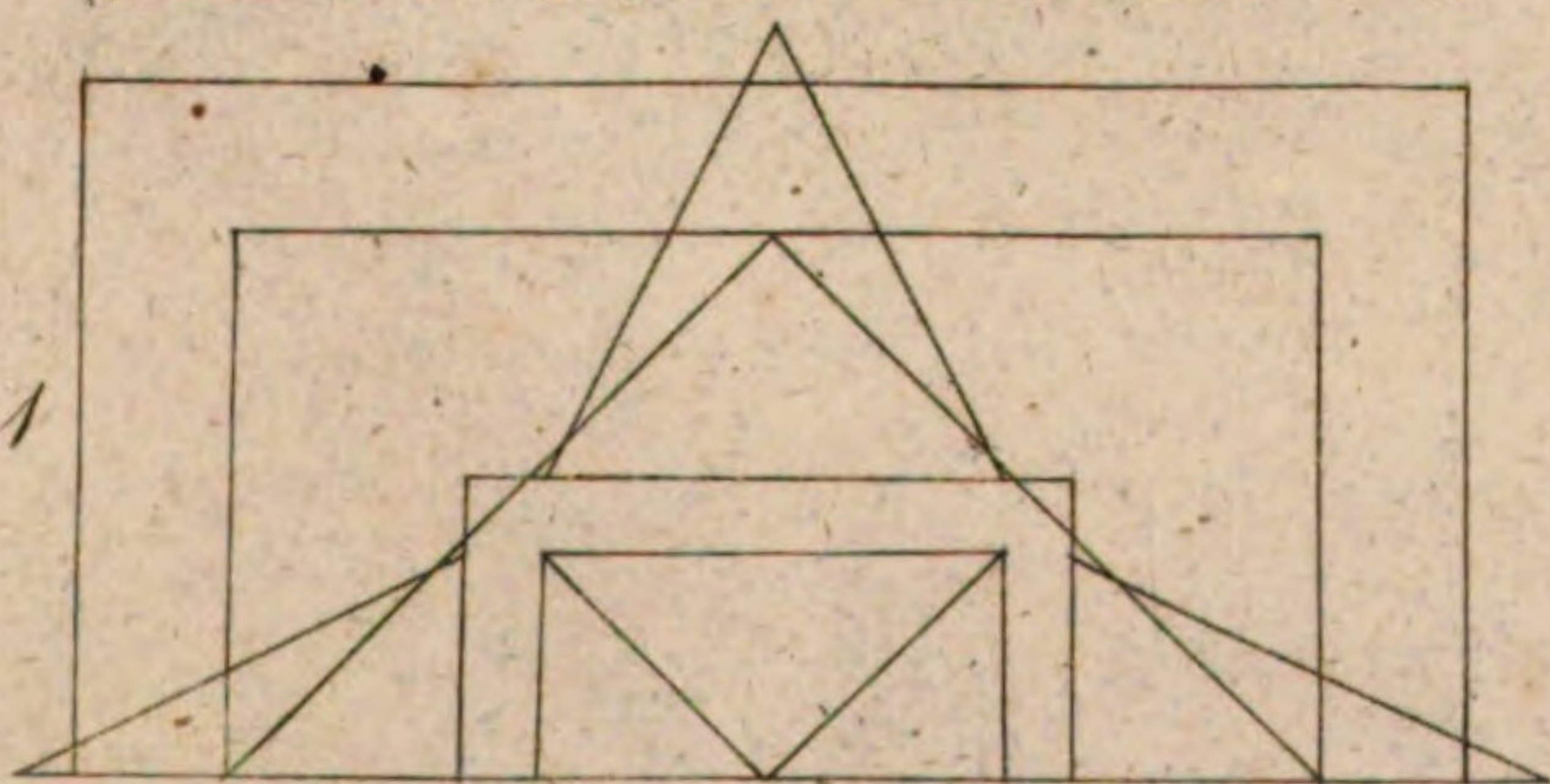
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2



1



1

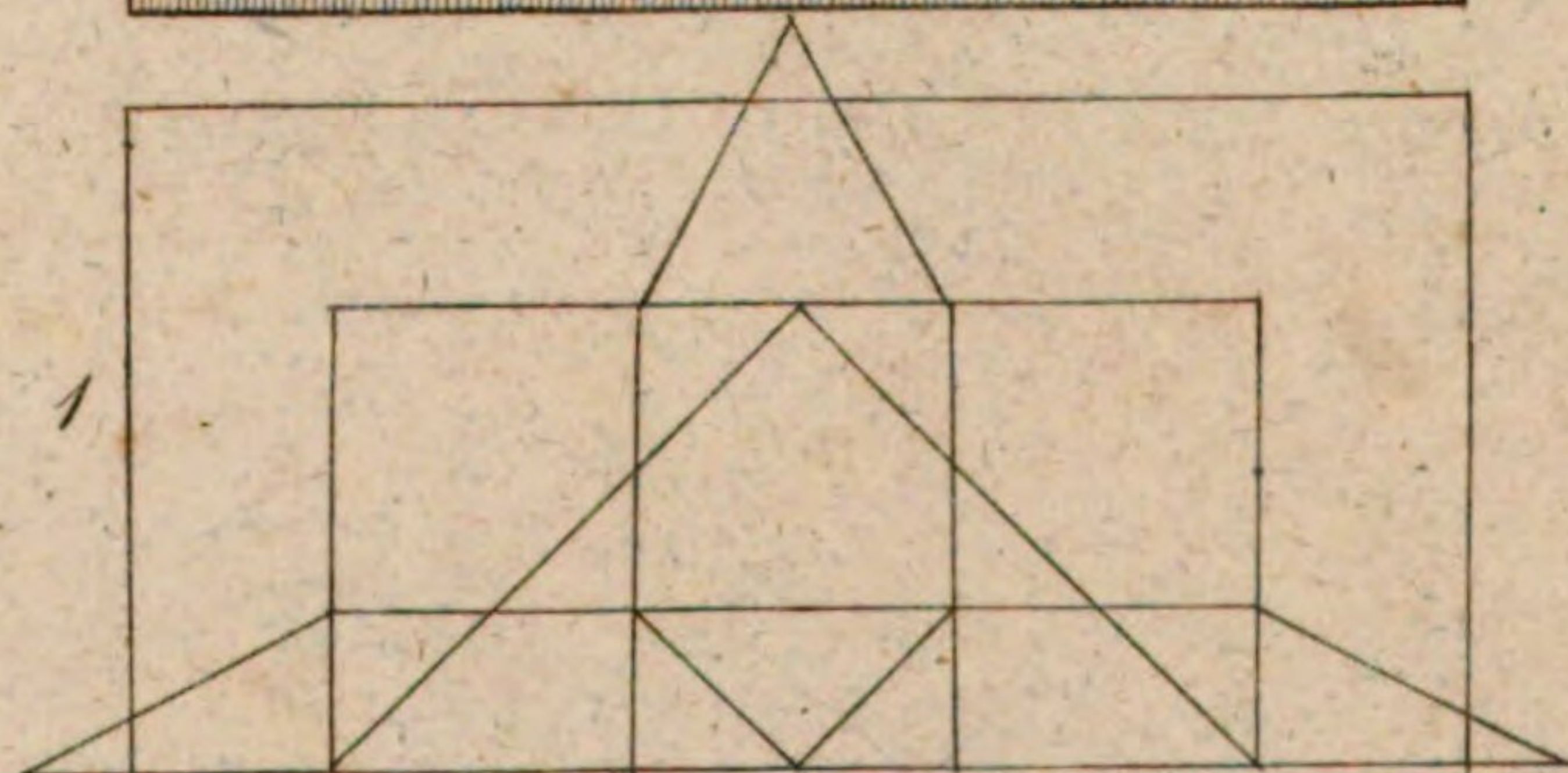
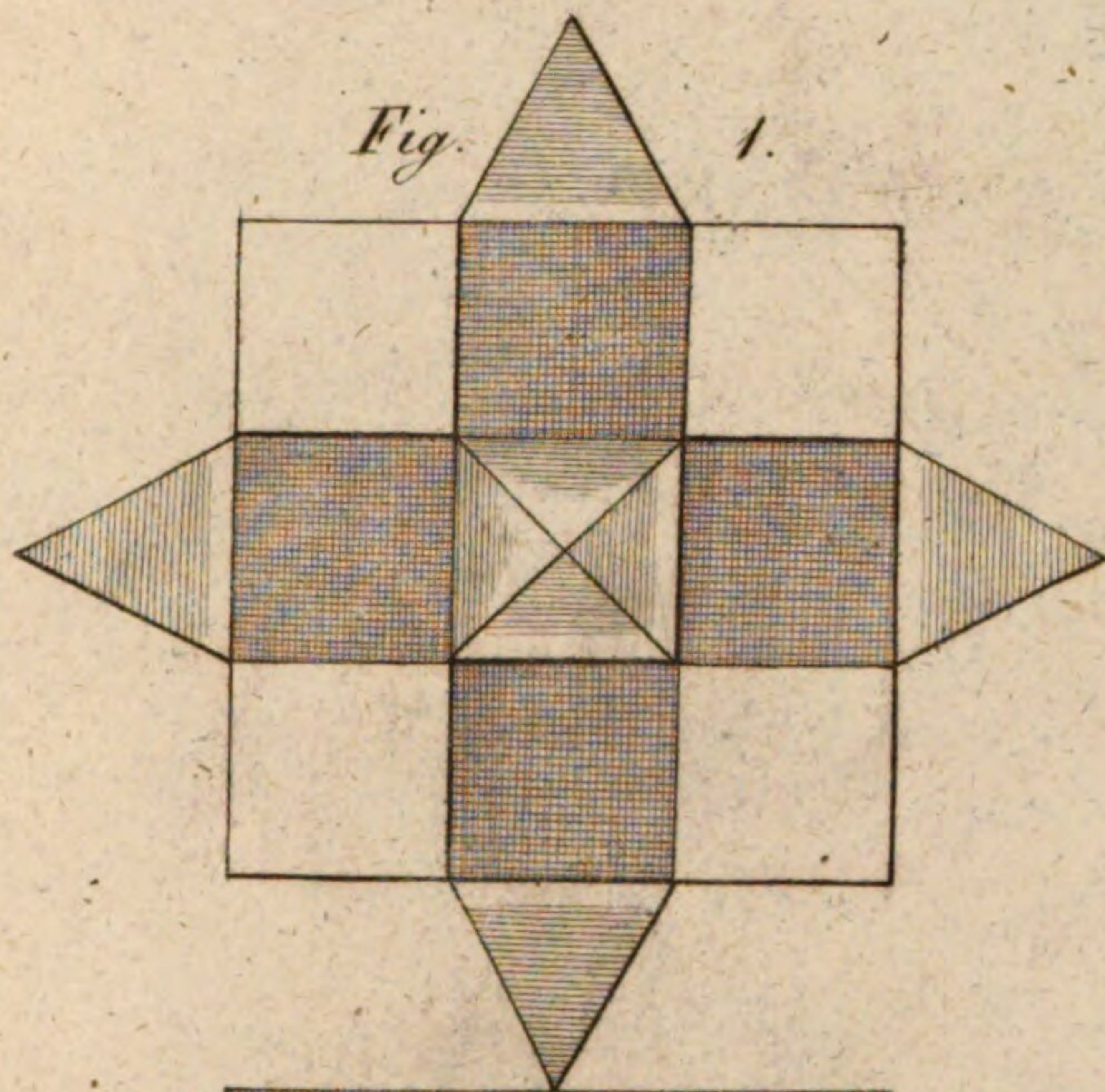
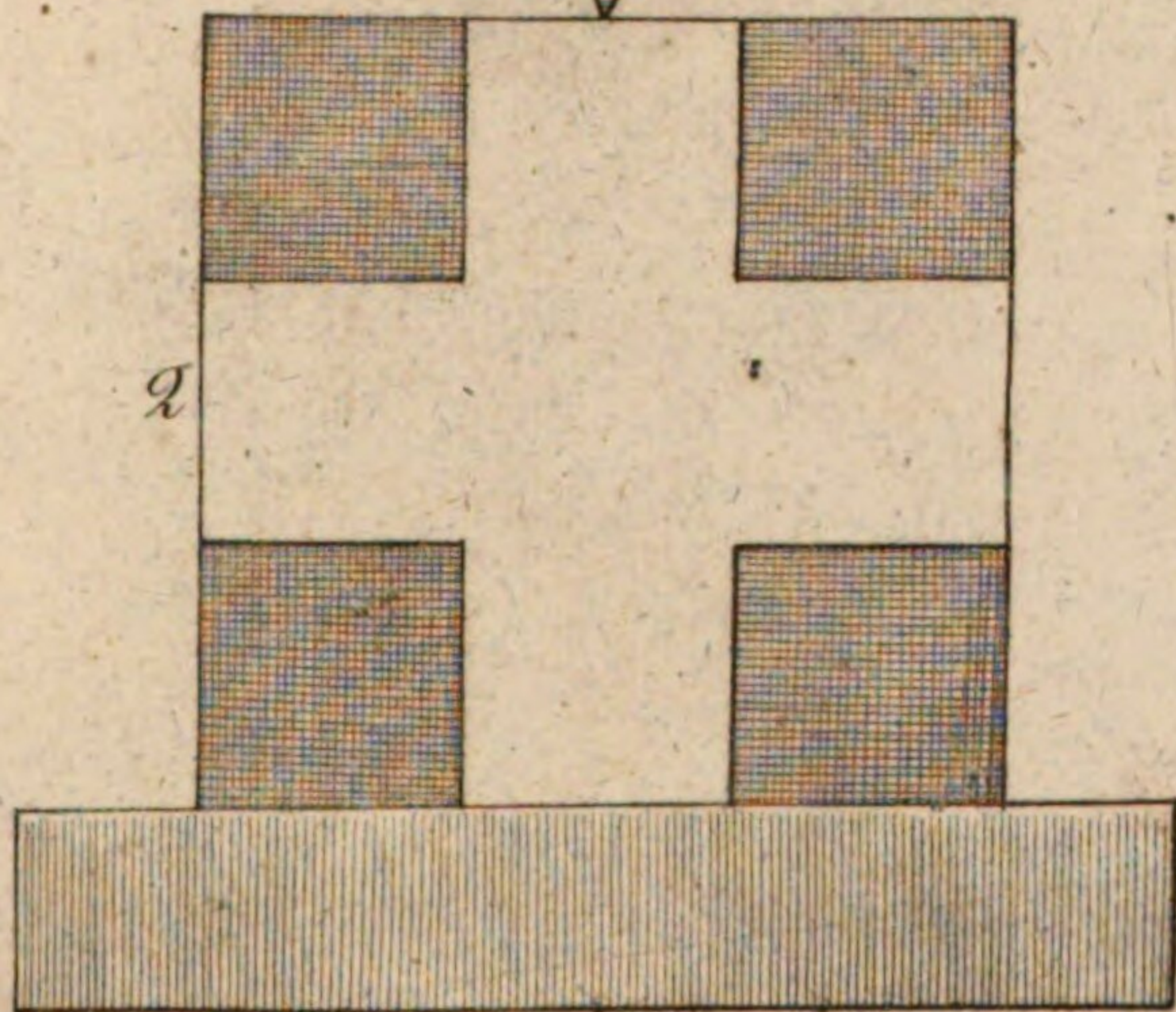


Fig. 1.



2



1

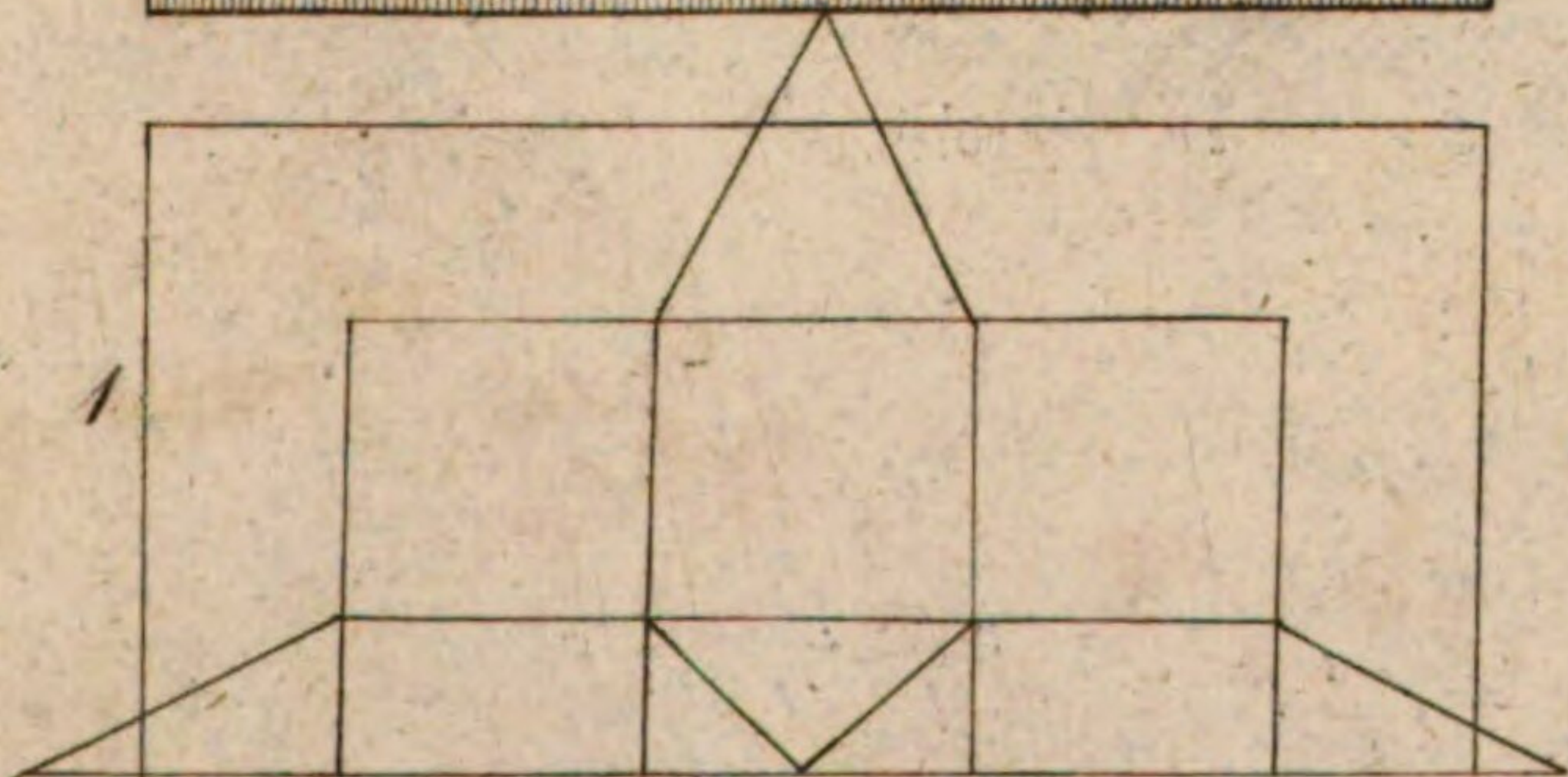
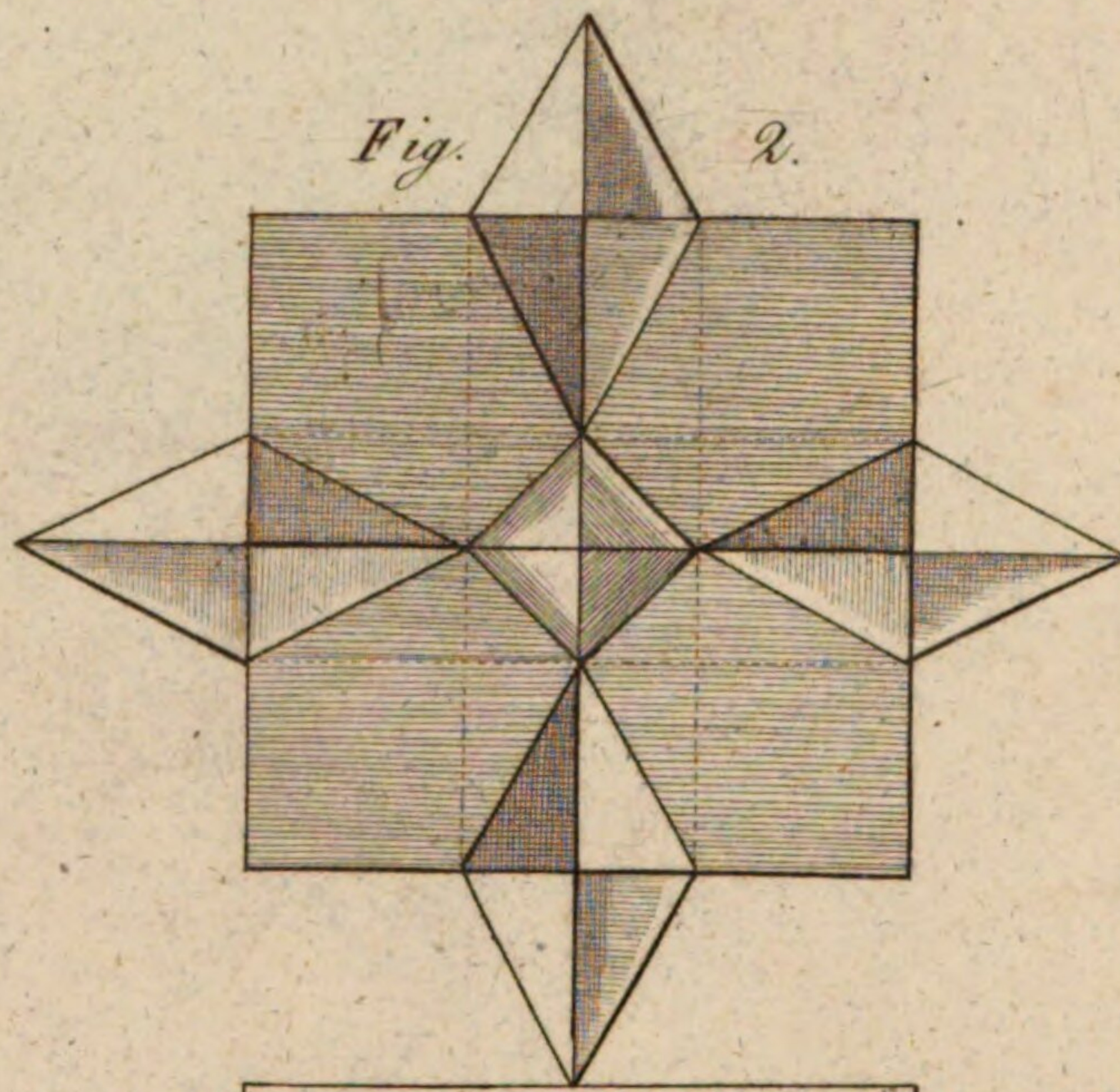
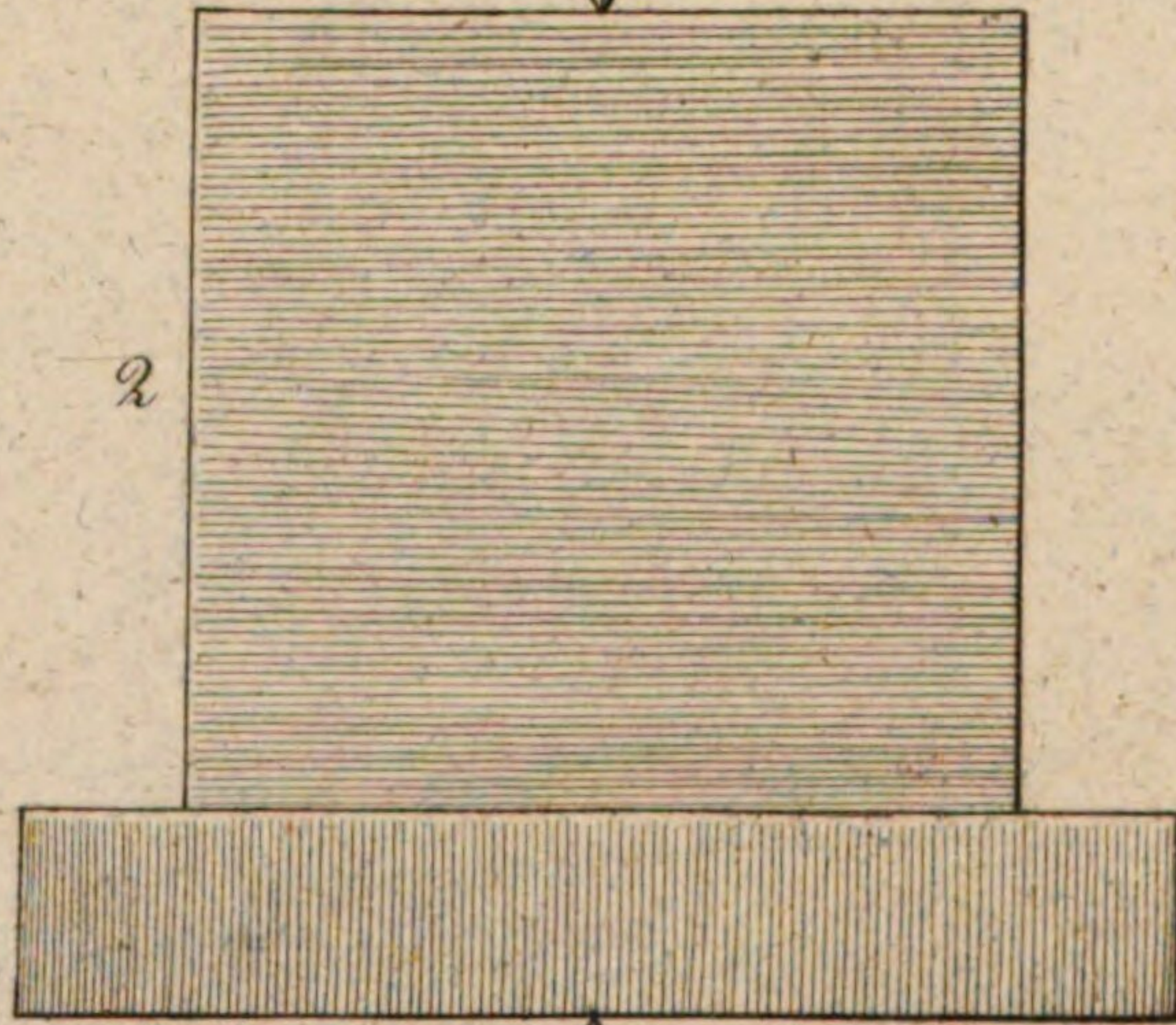


Fig. 2.



2



1

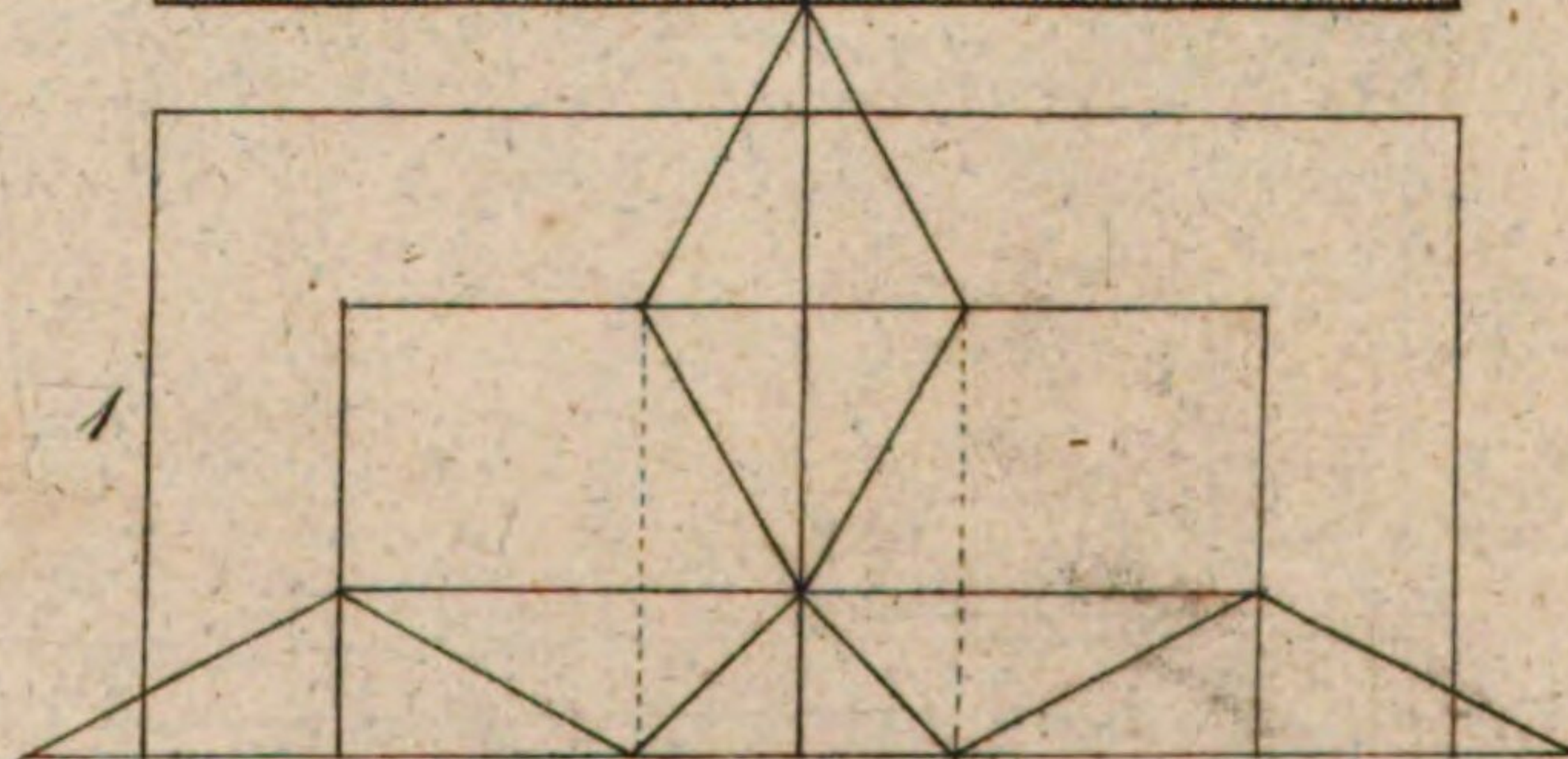
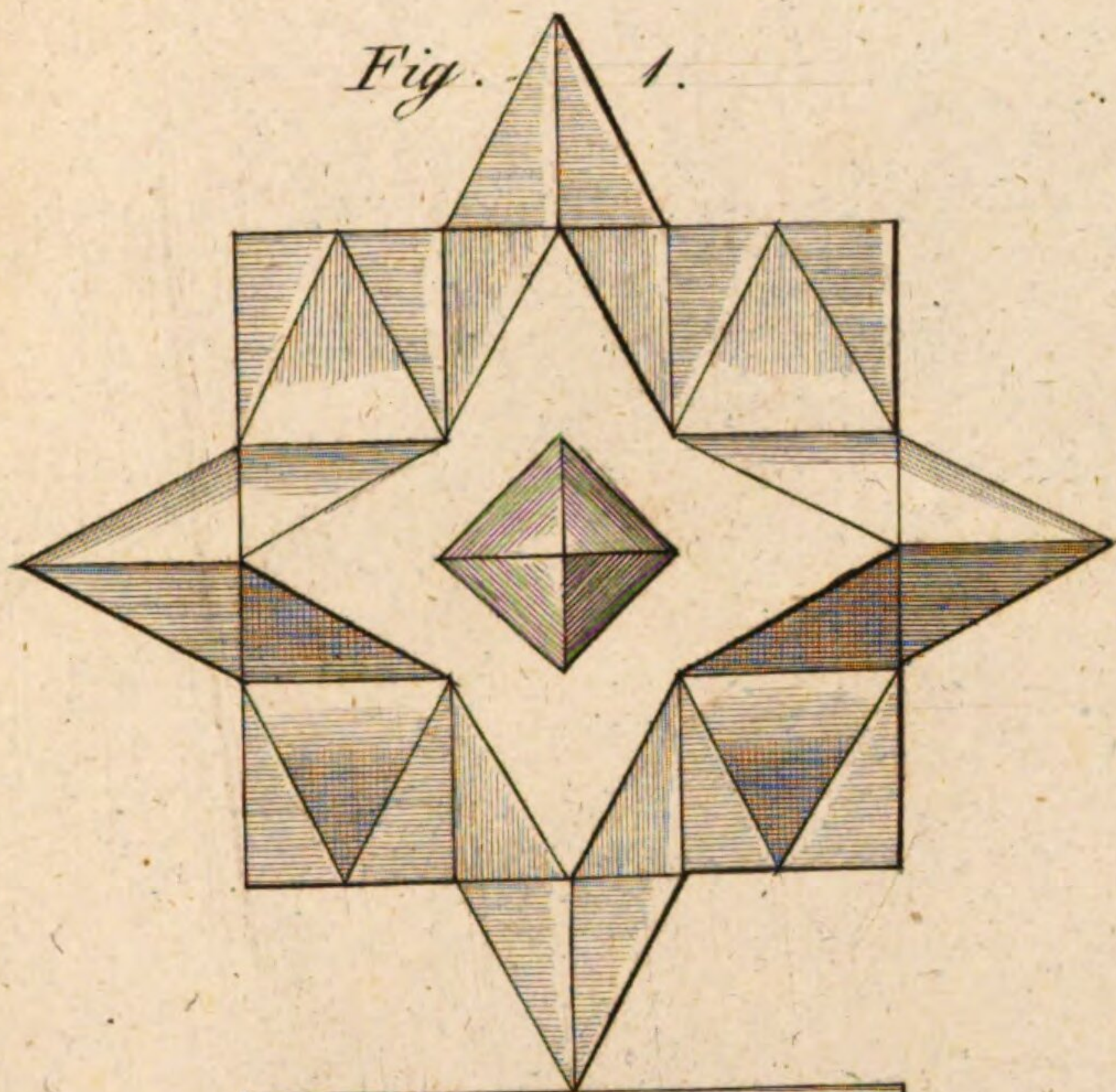
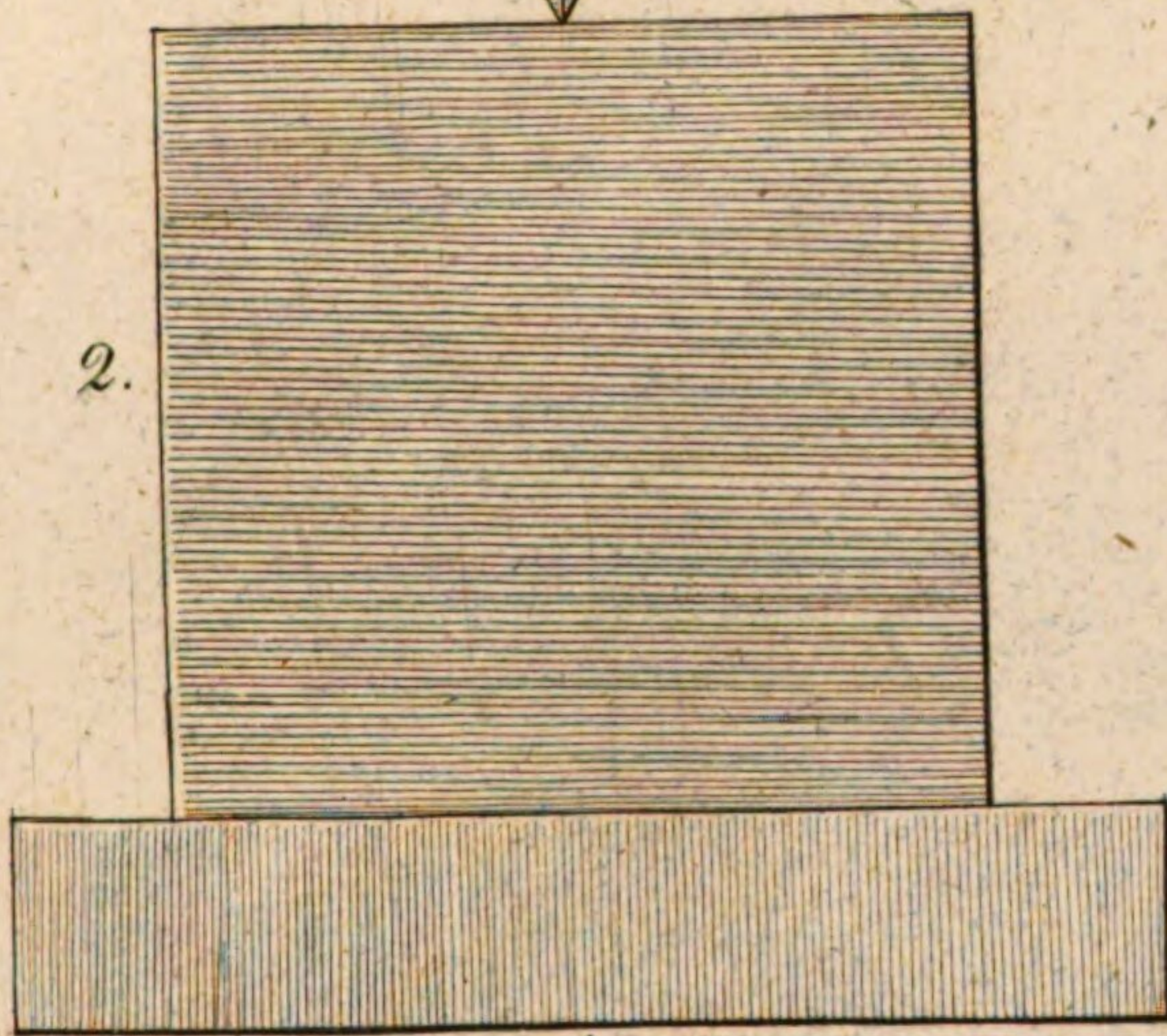


Fig. 1.



2.



1.

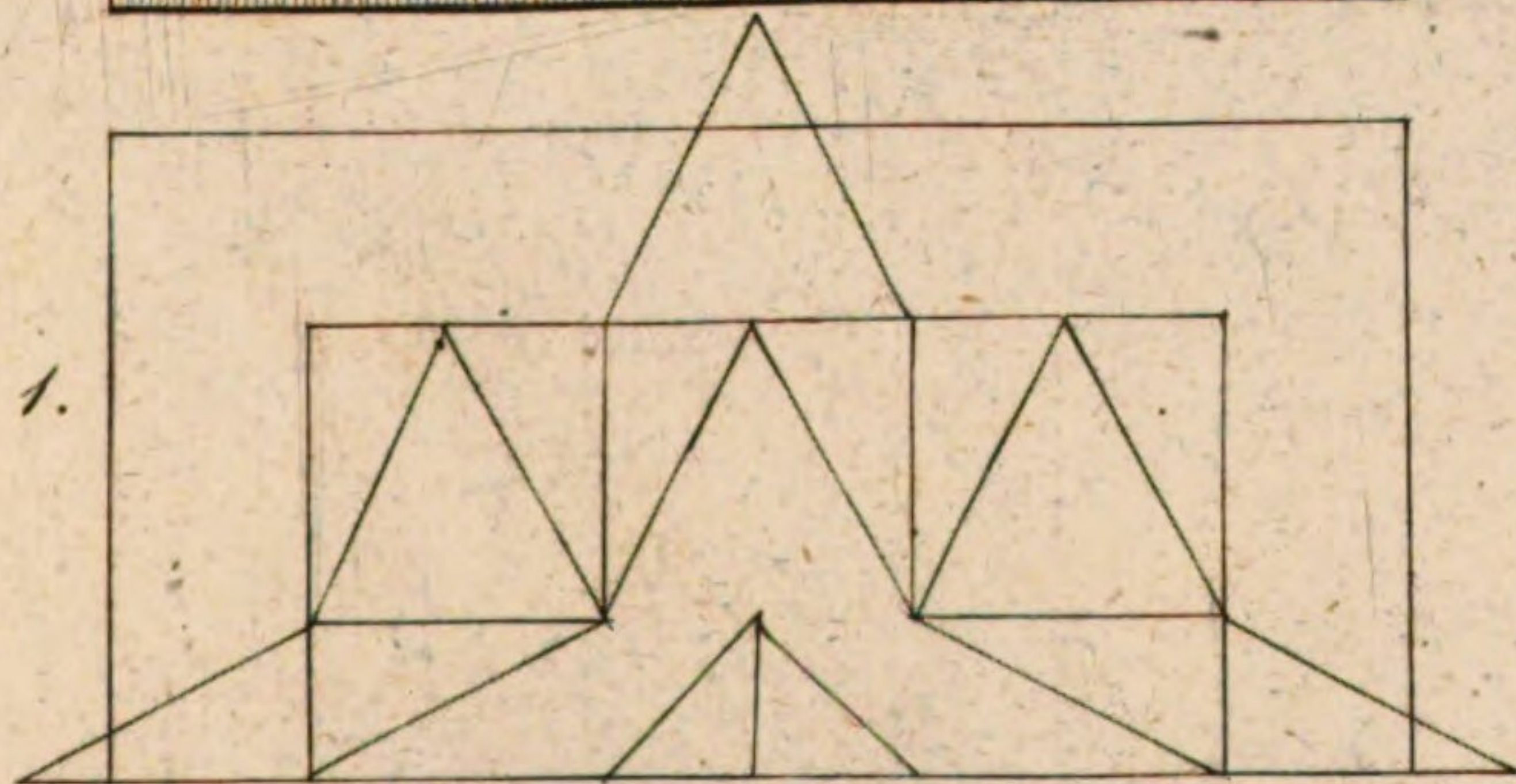
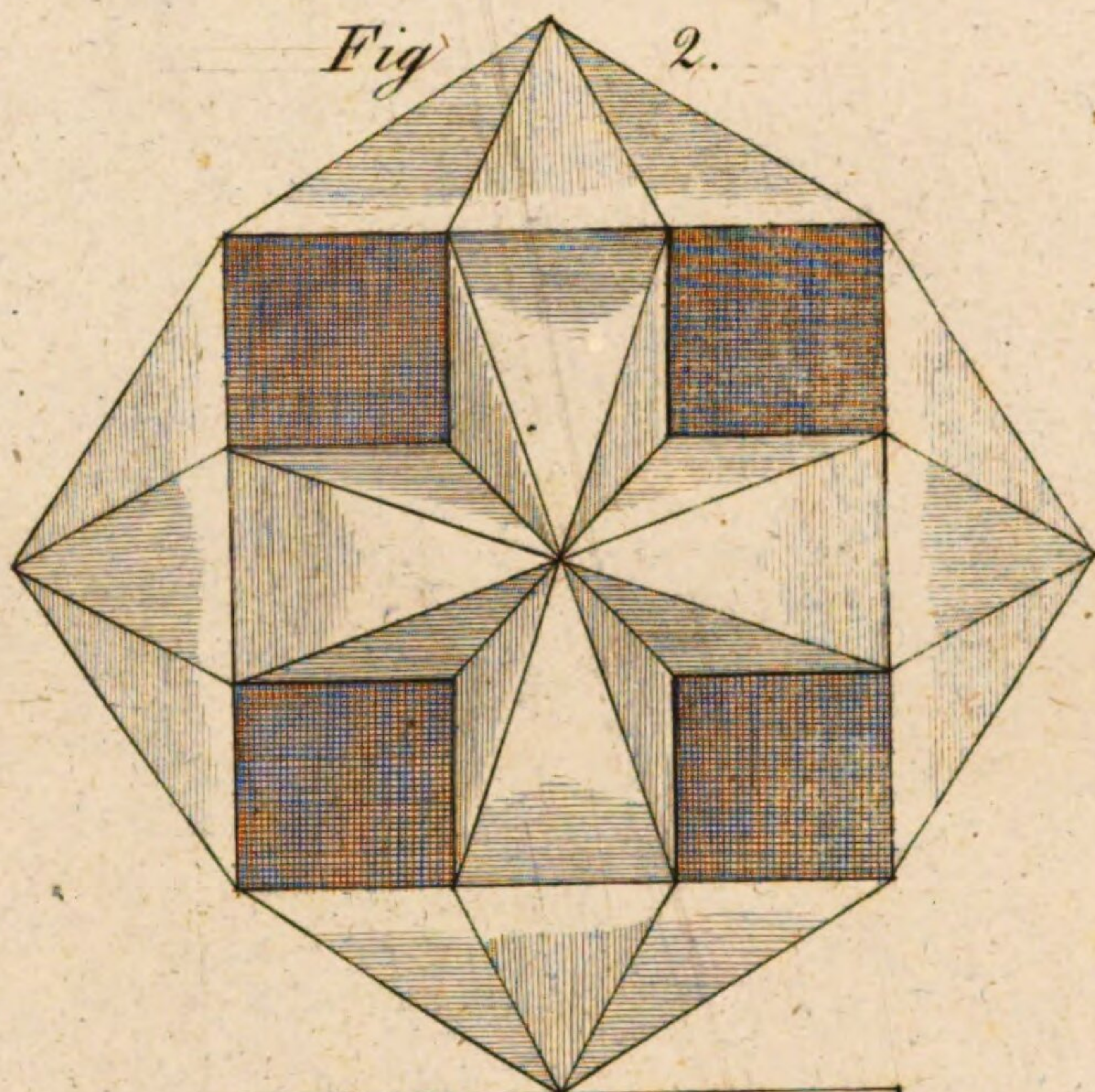
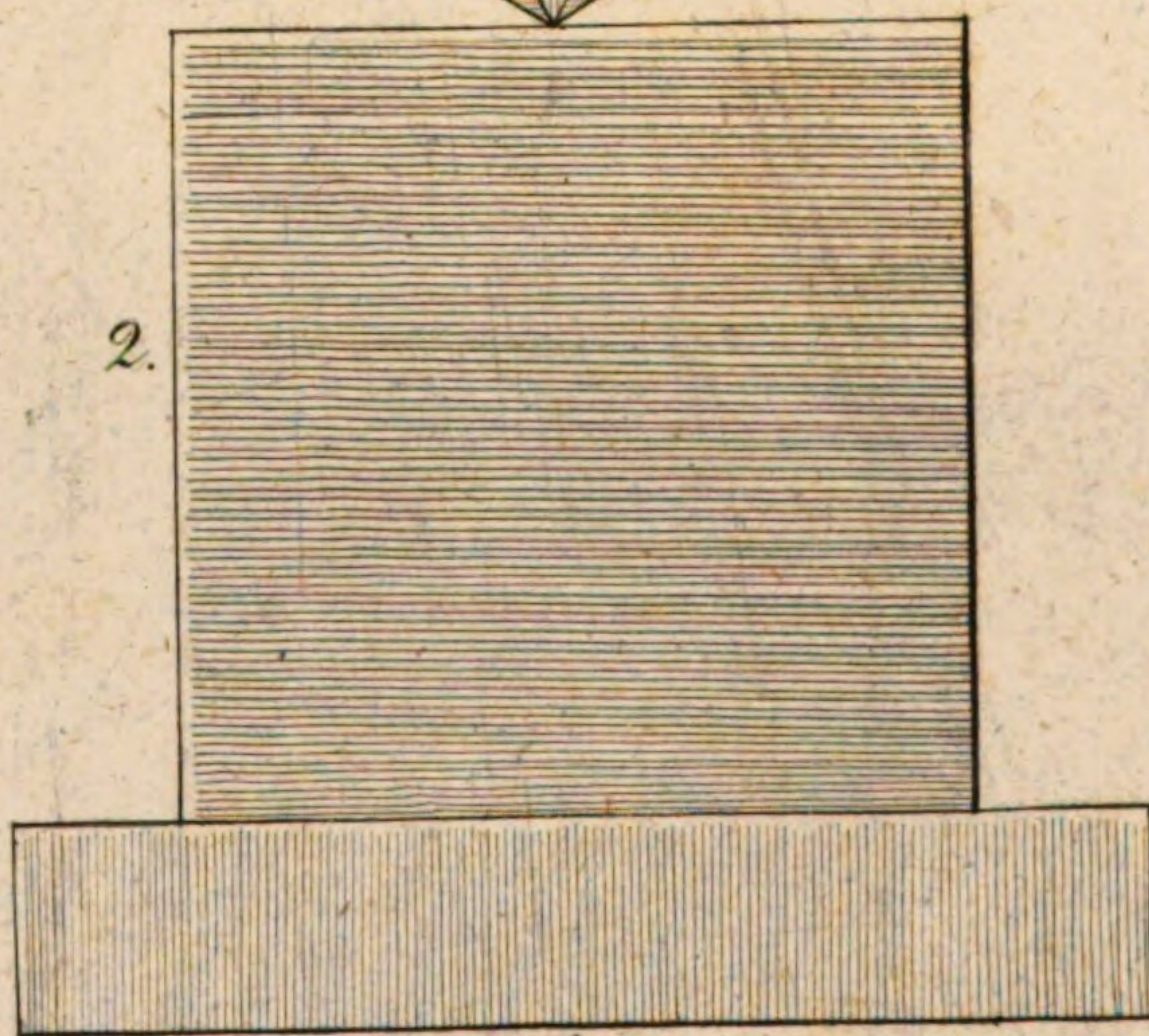


Fig. 2.



2.



1.

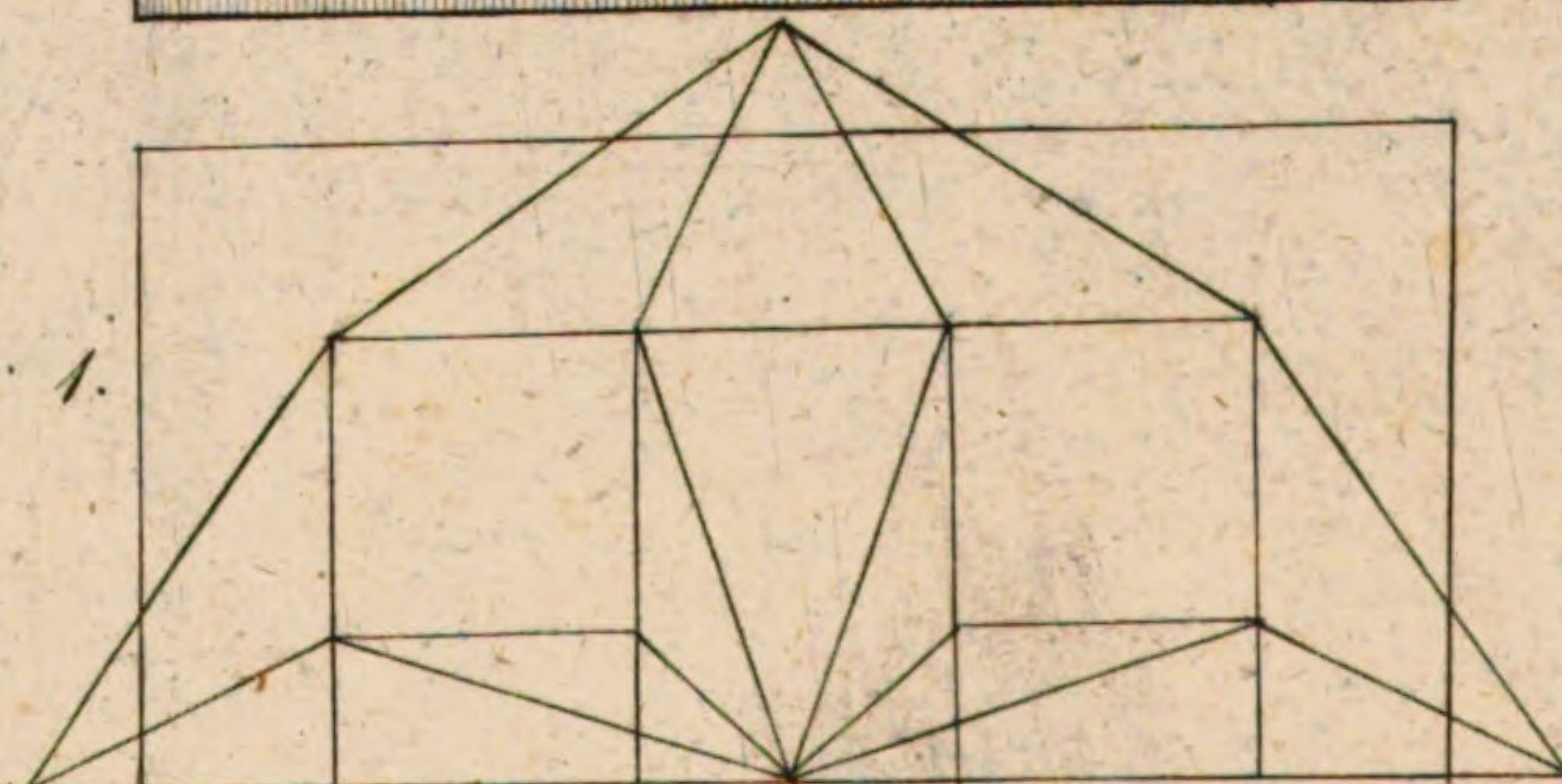
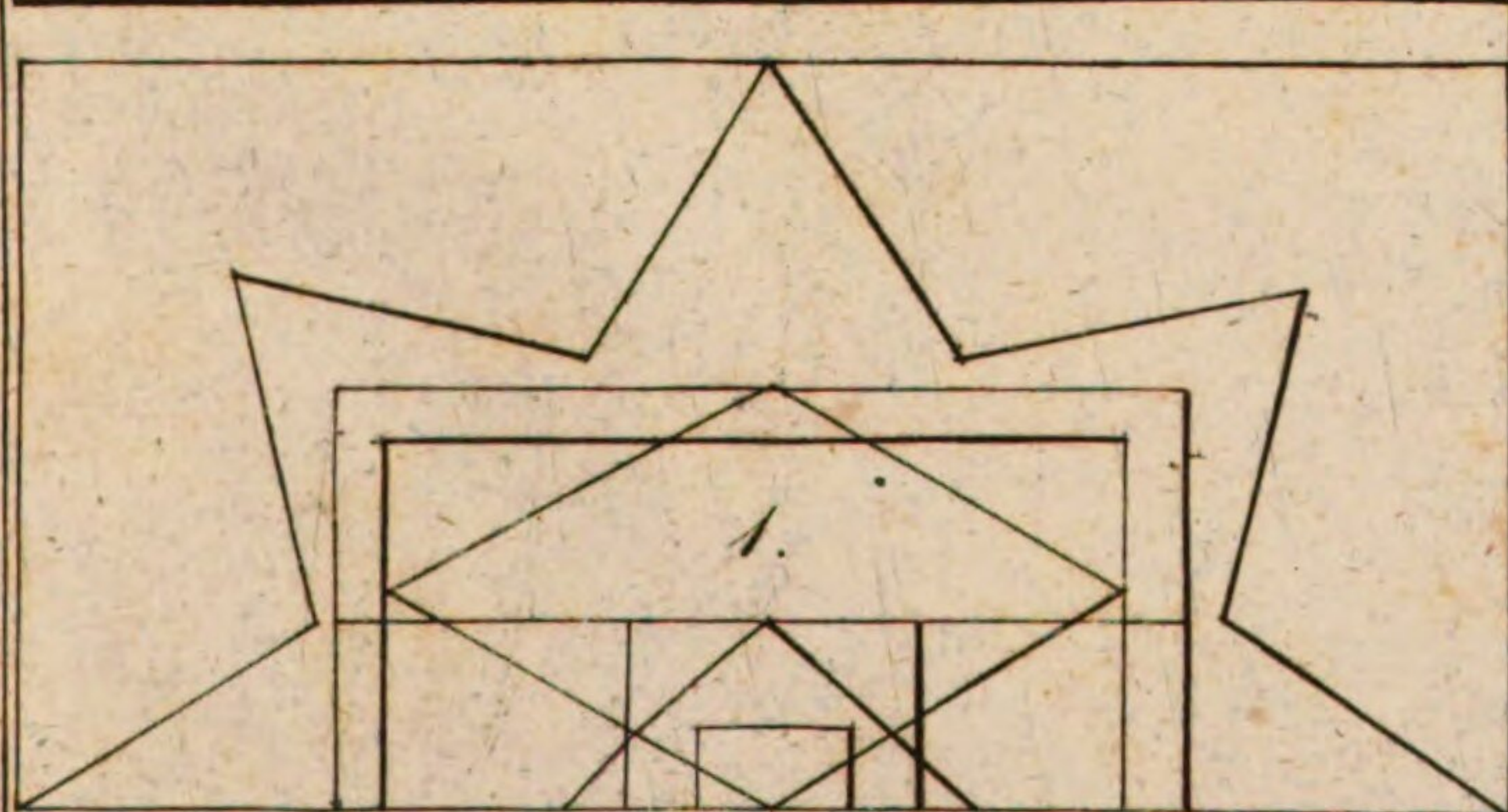
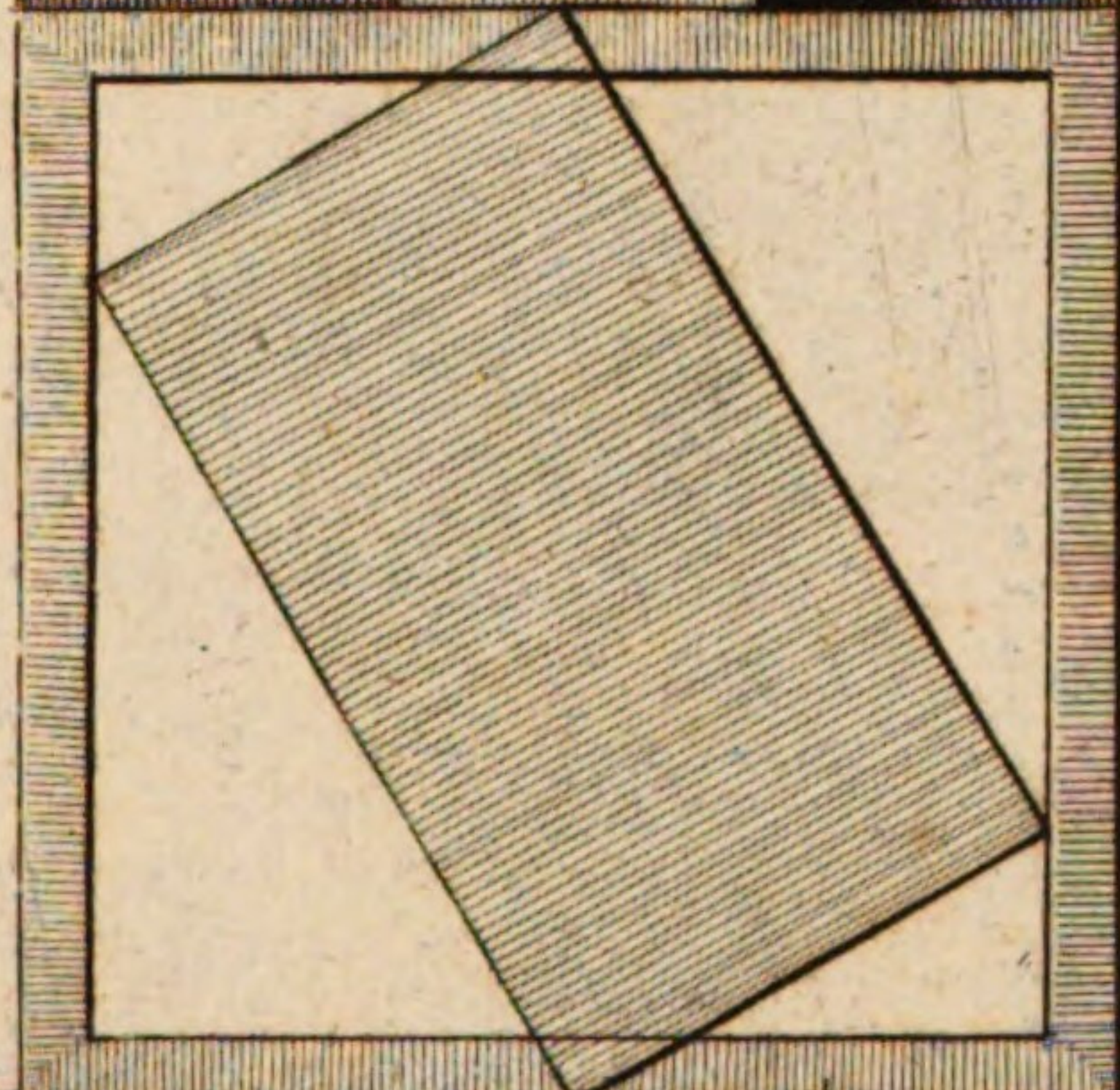
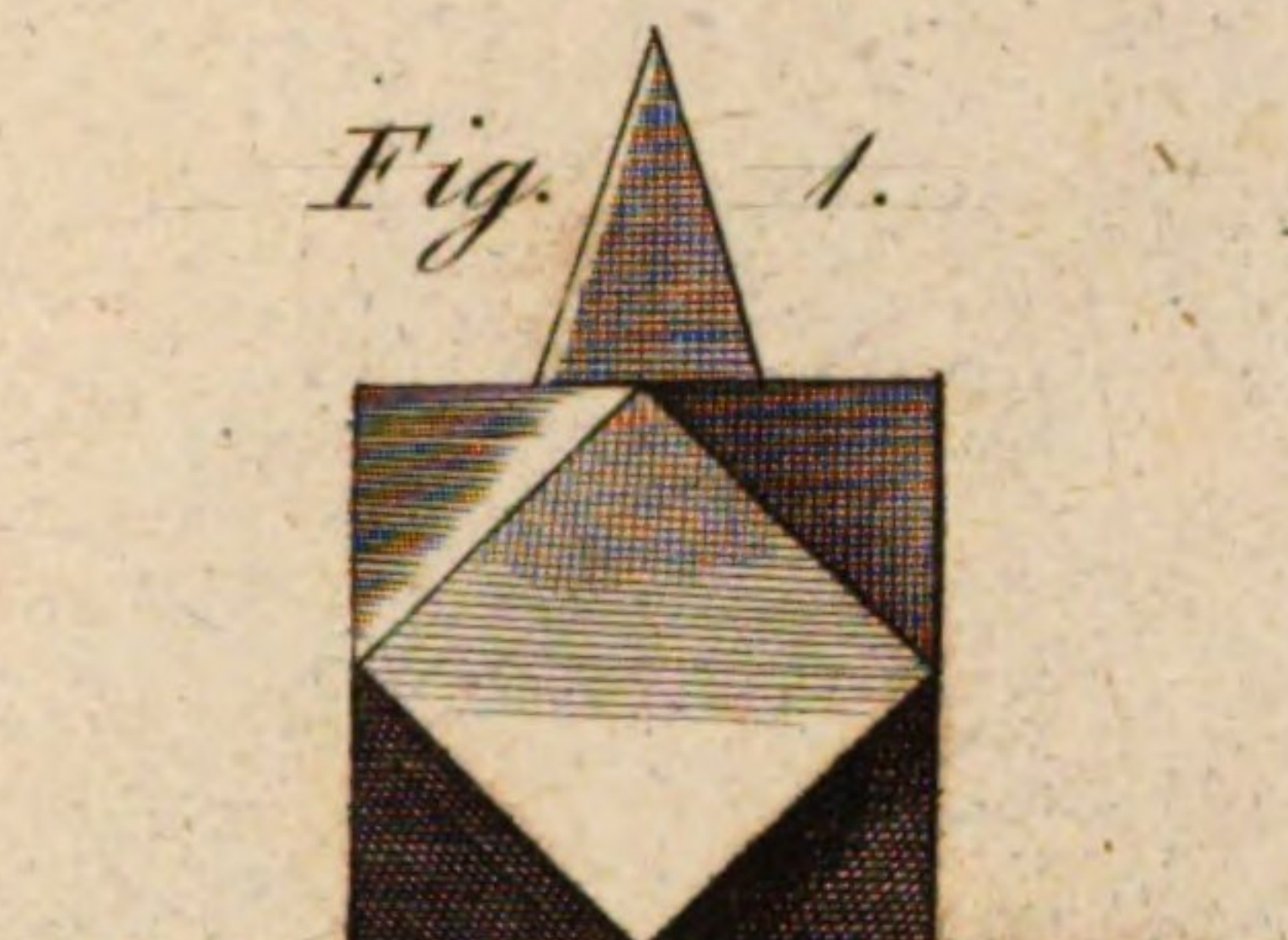
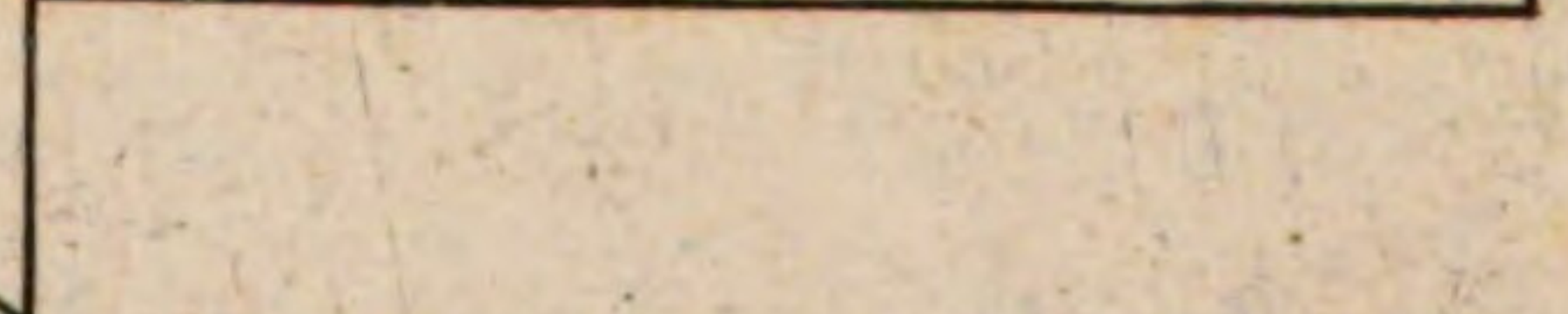
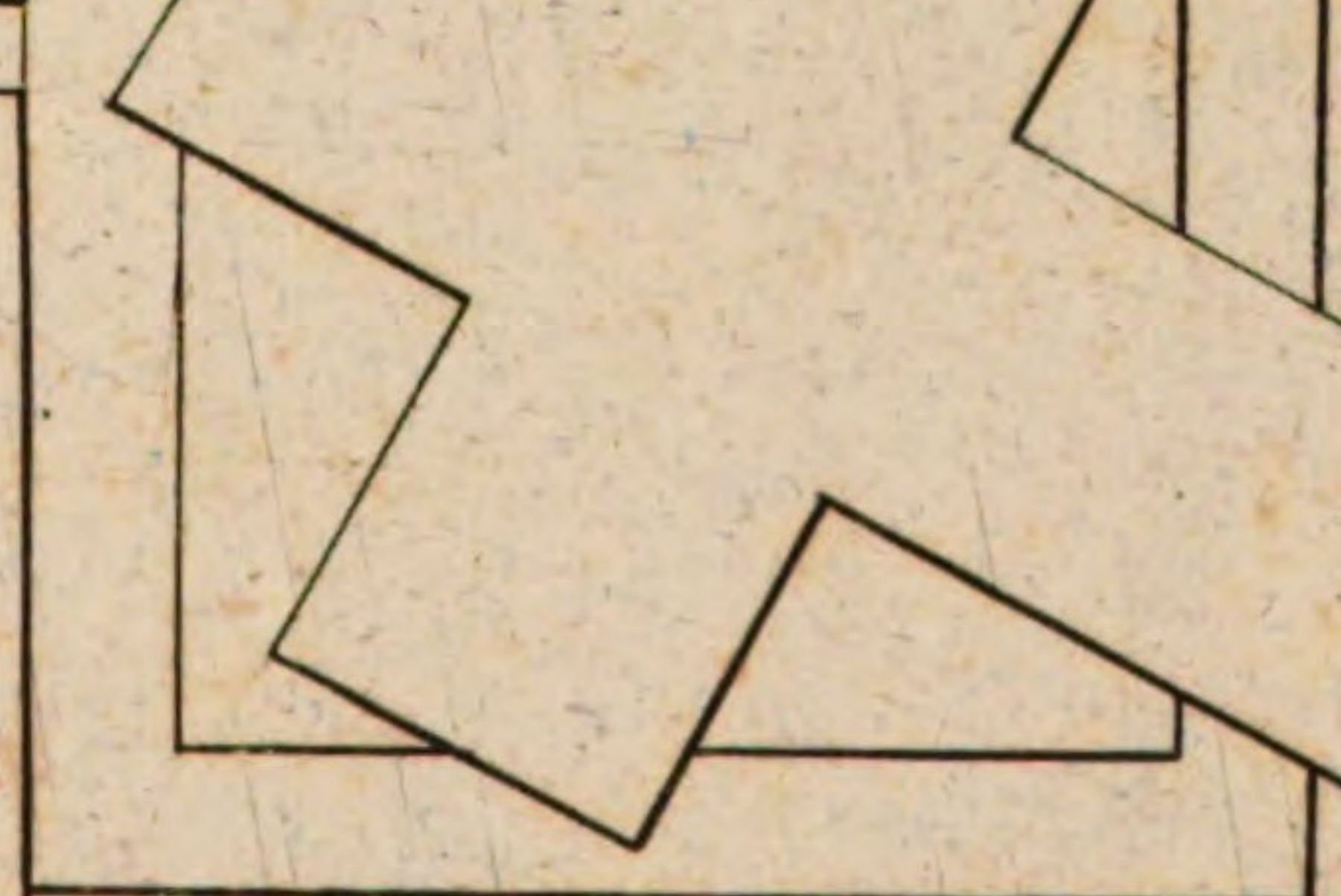
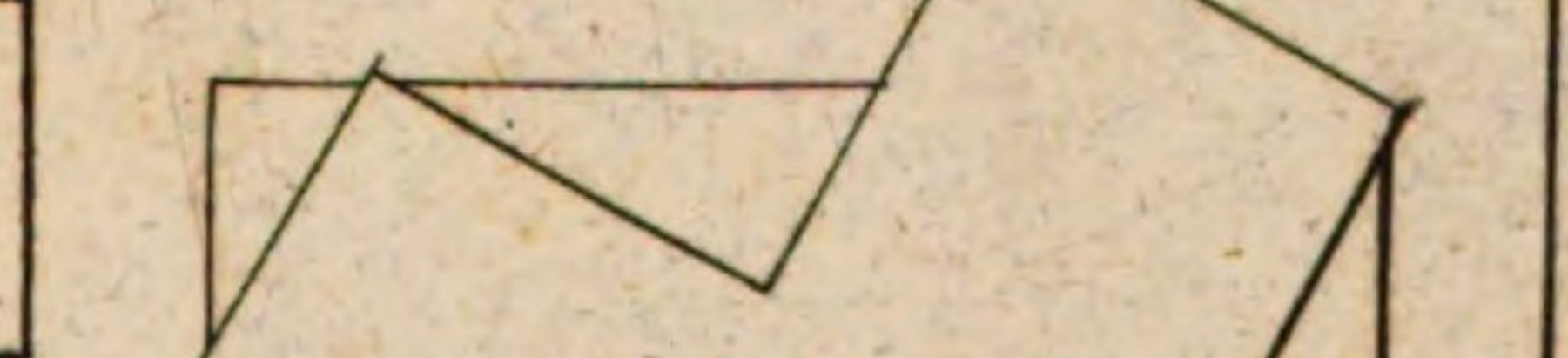
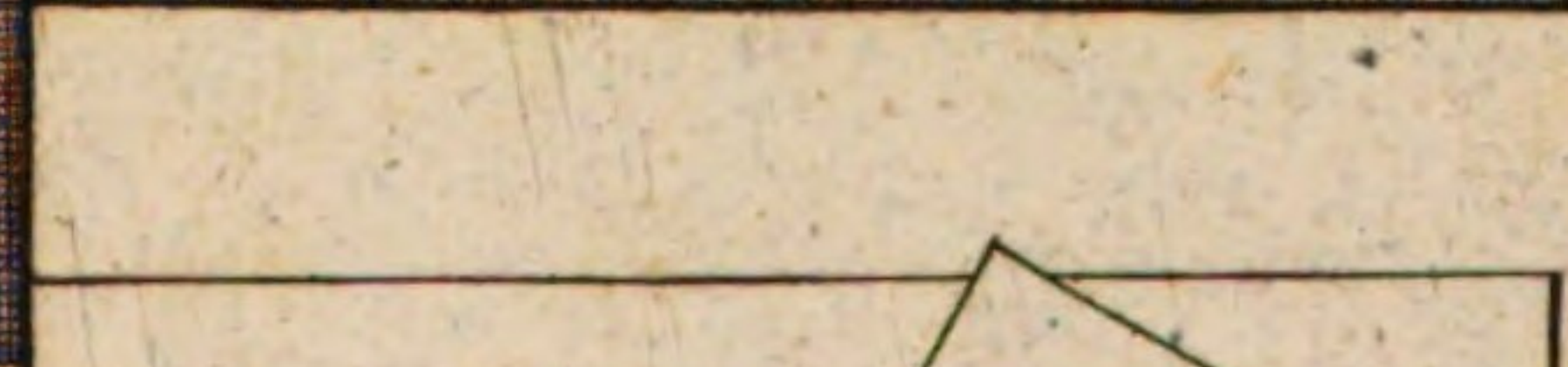
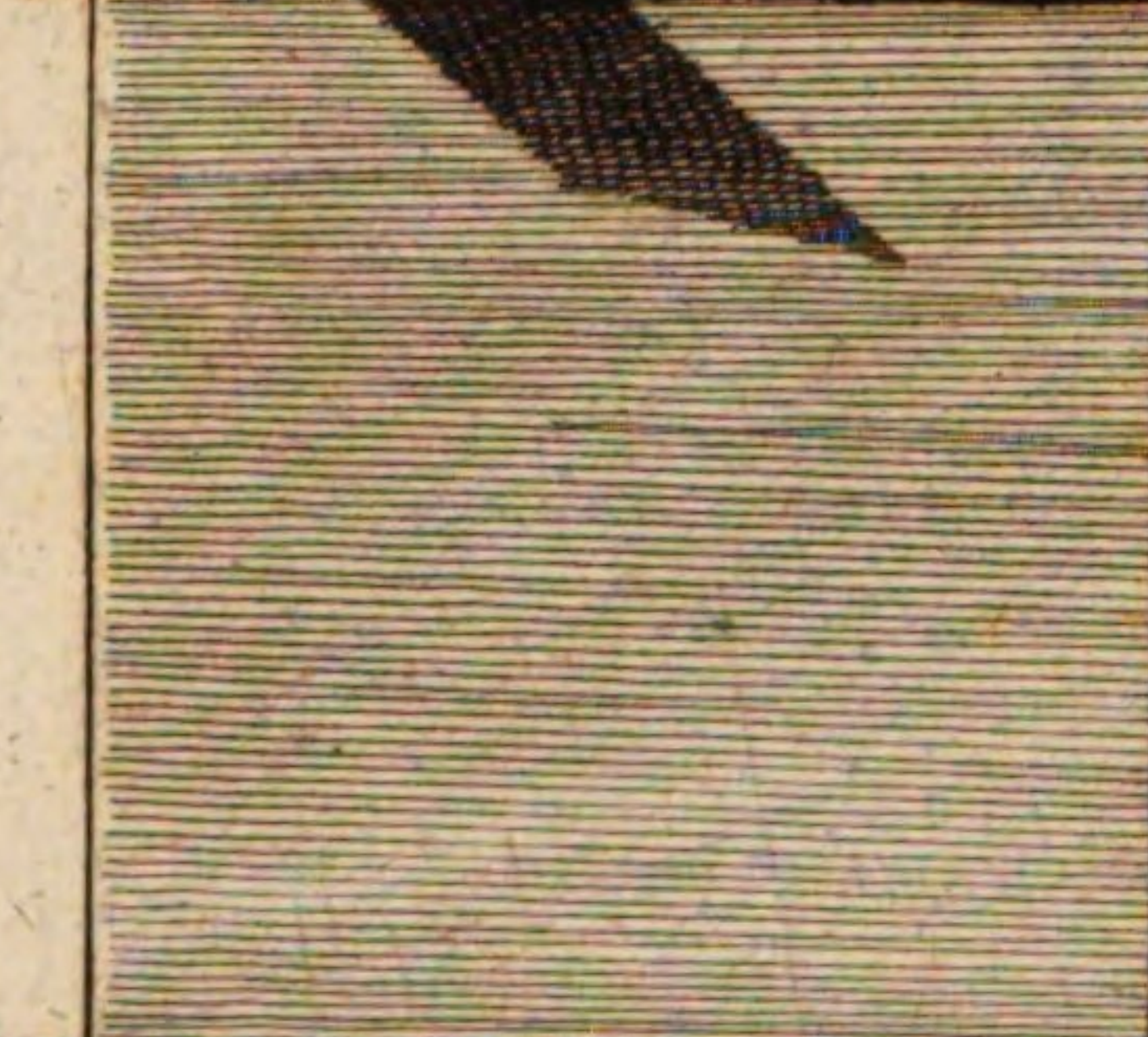


Fig. 1.*Fig. 2.*

1.

Fig. 1.

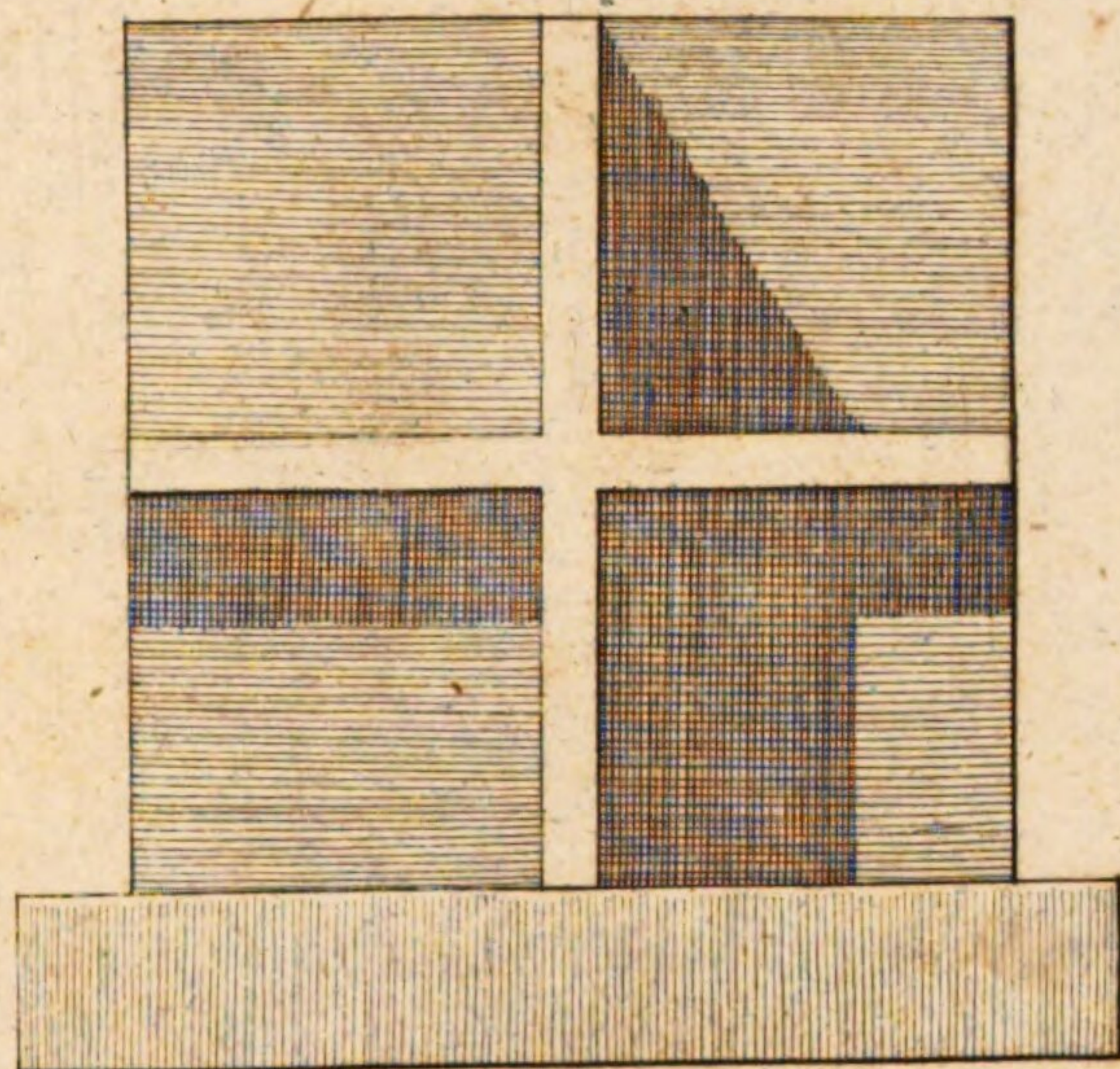
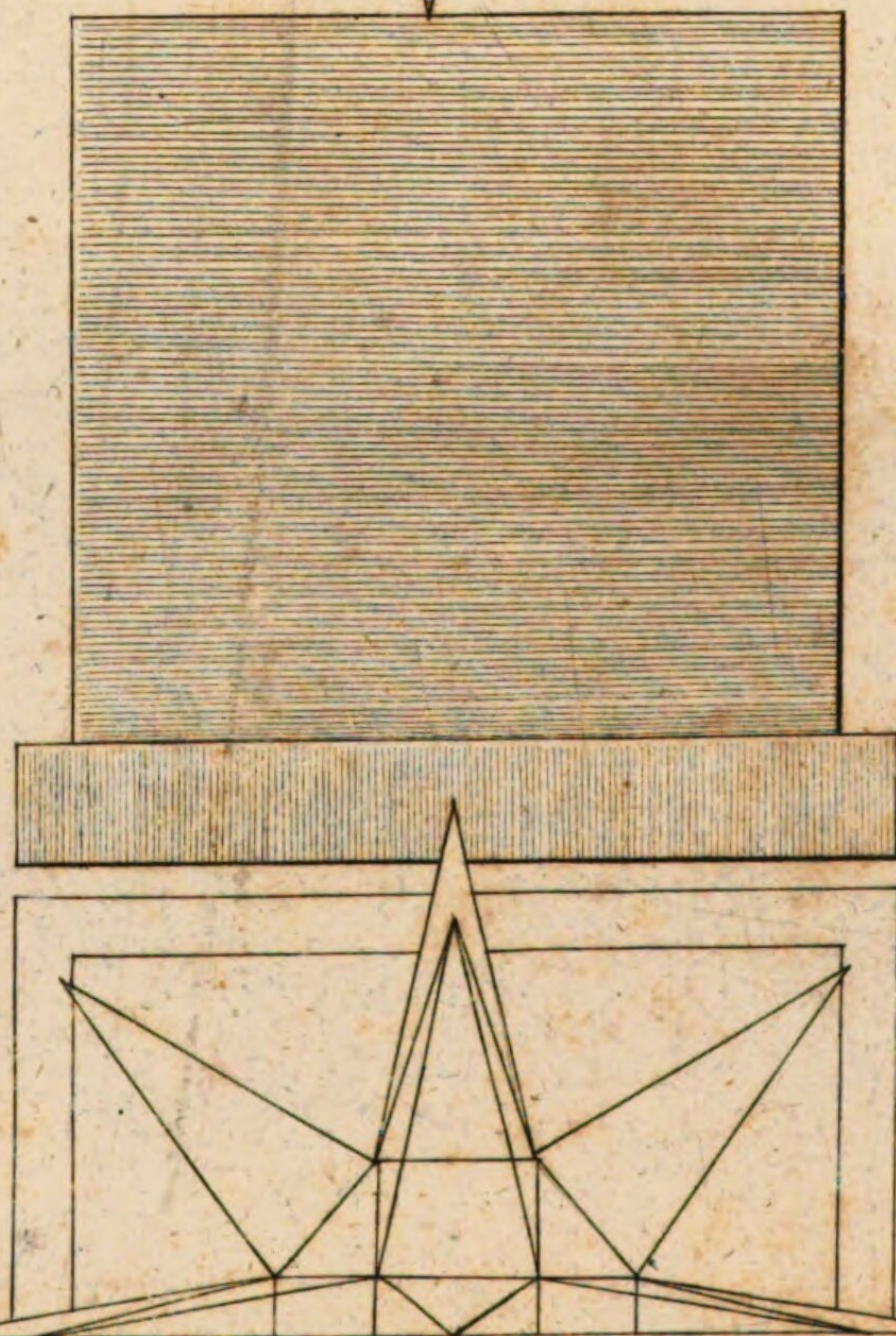
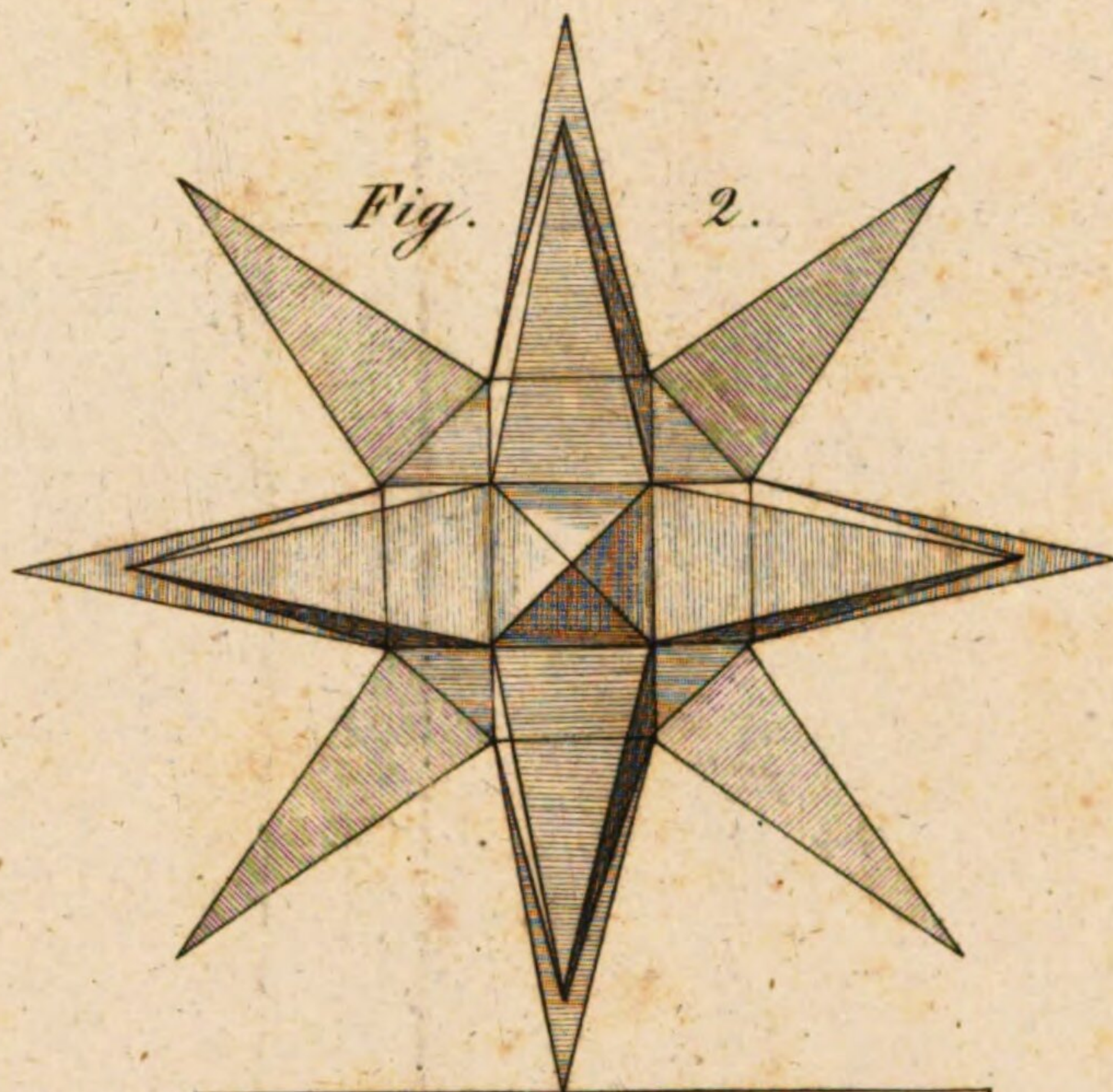


Fig.

2.





Nilson, Christoph Andreas,

Anleitung zur Linear-Perspektive oder gründliche Unterweisung zur
perspektivischen Stereometrie, in verschiedenen Beyspielen vorgetragen, fü
r Schulen und zum Selbstunterricht ; Mit 56 Kupfertafeln u. dem Bildniss

Albrecht Dürers

Bd.: [2.] Atlas. - 56 Ill. : 1 Portr.

Augsburg u.a. [1812]

Math.a. 184 I-2

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